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EDITOR'S LETTER



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

Last week I was in a shop buying a take-away lunch. A fairly uneventful situation you might say, but then I started noticing something about the young woman who was serving me. She was taking enormous care and the salad she presented to me was just that bit better than the average. But her care extended beyond the salad to her manner which was friendly, respectful and warm. I came away feeling that everything about the experience had been special.

What struck me later was that she wasn't the owner of the shop but an employee and as such had no extra vested interest in making her performance exceptional, but what she did have was an approach in which she demanded not just the best of herself, but something better. She gave something of herself.

I thought about how this approach could be

translated to photography. I see, during the course of a day or a week or a year, an enormous number of photographs and I can guarantee that the ones that speak to me are the ones that say something about the photographer as well as the picture itself. It's an elusive quality that is difficult to capture with just the head, it needs the heart as well.

Now, I'm not saying we should all be putting 120% into everything we do. We would be in danger of becoming a bit dull to others if we did – and be exhausted. I hope that young woman has an untidy bedroom and forgets to charge up her phone now and then – but if we decide that we will go beyond our limits in certain areas – photography, for example – we might just come up with something that has that added ingredient. Doing our best is great, but sometimes going a step further would be greater.



facebook.com/blackandwhitephotog



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PINBOARD

A REMINDER OF TIMES PAST

Looking more like a photograph taken at the beginning of the 20th century, Andrea Passon's picture, titled *Left*, has a softness and



© Andrea Passon

warmth in its tonality we don't often see in modern photography. This image is part of an ongoing series by Andrea called *Hands*.
[flickr.com/andreapasson](https://www.flickr.com/photos/andreapasson/)



© Helen Bushe



© David Baker

TWO POSTS

We can't stop looking at David Baker's recent picture, *Two Posts*, which he took on West Wittering beach in West Sussex. Probably best known for his evocative seascapes from his *Sea Fever* series, David has a painterly approach to photographing the landscape quite unlike any of his contemporaries. [@milouvision](https://www.milouvision.com) [milouvision.com](https://www.milouvision.com)

MARY'S SHELL

Taken on Cleveleys Beach, Lancashire, this serene image shows Mary's Shell – a giant seashell sculpture by artist Stephen Broadbent. The photographer Helen Bushe used a Canon 7D, a 10-22mm lens, a 10-stop ND grad filter and 30 second exposure. See more on Helen's website.

[helenbushe.com](https://www.helenbushe.com)



© Andy Parker

A PHOTOGRAPH WE LOVE

We loved Andy Parker's graphic image *Detail of tourists on a cruise ship entering Venice* when it popped up on B+W's Twitter feed. Based in Venice for the last six years or so, Andy's remained focused on photographing the essence of this fascinating city in black & white.

[@andyparker72](https://www.twitter.com/andyparker72) [cargocollective.com/andyparkerphotography](https://www.cargocollective.com/andyparkerphotography)

Issue 179 August 2015

© Alain Laboile



COVER IMAGE

This month's cover is by Alain Laboile. To see more of his work turn to page 10.

GET IN TOUCH

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**FOR FULL
DETAILS OF
HOW TO GET
PUBLISHED IN
BLACK+WHITE
PHOTOGRAPHY
TURN TO
PAGE 54.**

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ISSUE IS OUT
ON 6 AUGUST**

© Alain Laboile

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© Sirkka-Liisa Kontinen

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© Tim Clinch

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News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

© Sebastião Salgado / Peter Fetterman Gallery

HIGH CONTRAST

A new BBC TV series will celebrate British portraiture through the ages. Presented by art historian Simon Schama, *The Face of Britain* will feature paintings and photographs of key politicians, reformers, artists and others. The series begins in September and is accompanied by an exhibition at the National Portrait Gallery in London from 16 September to 4 January.

► npg.org.uk

Sebastião Salgado has been given two prestigious awards. The Royal Geographical Society presented him with the Cherry Kearton Medal and Award for his excellence in Amazonian photography and Photo London presented him with the first Photo London Master of Photography Award.

► rgs.org

Around 20,000 cameras are to be issued to police officers in London. The move follows trials indicating that Body Worn Video cameras could reduce complaints and increase the number of early guilty pleas. London mayor Boris Johnson, said: 'This is exciting technology that will build trust, help the police do their jobs and allow the public to hold officers more accountable.'

► london.gov.uk

A working darkroom plus photographic experiments and exhibits from the National Media Museum's collections are on show as part of an exhibition celebrating the UNESCO International Year of Light. *Light Fantastic: Adventures in the Science of Light* runs at the National Media Museum in Bradford from 18 July to 1 November.

► nationalmedimuseum.org.uk

Pictures from the Photographic Youth Music & Culture Archive are displayed as part of the *Festival of Love* at the Southbank Centre in London this summer. The archive documents lifestyles, fashions, hairstyles, music and subcultures of young people from the 1940s to the present. The festival runs until 31 August.

► southbankcentre.co.uk



Iceberg between Paulet Island and the South Shetland Islands on the Antarctic Channel by Sebastião Salgado.

PHOTO LONDON IS A BIG HIT

A black & white picture of an iceberg by Sebastião Salgado sold for \$50,000 at Photo London.

Organisers of the big new event at Somerset House were delighted with the quality of the work on show and the large number of visitors. Seventy galleries from around the world exhibited at the four-day event and more than 20,000 people came to see photographs by top contemporary photographers, vintage names and emerging stars.

Among the huge number of black & white pictures exhibited were photographs by Robert Capa, Elliott Erwitt, Irving Penn, Nick Brandt and

Sebastião Salgado. Eye-catching sales included work by William Eggleston, Norman Parkinson, Susan Derges and Robert Voit.

There were also several commissioned exhibitions, including *Beneath the Surface*, which features pictures from the V&A archive and continues at Somerset House until 24 August. Other attractions included talks, screenings and awards.

The event proved such a success that organisers have confirmed it will return from 19 to 22 May next year.

© Steve Gray



Ruined Chapel, Cwmorthin, Snowdonia, 2015, by Steve Gray.

SHOWCASING THE BEST

An exhibition at the Mall Galleries in London will showcase work by some of the best photographers to have studied under acclaimed photographer Charlie Waite and his team of tutors at Light and Land. *Light and Land on the Mall* features landscape pictures by 100 photographers and runs from 2 to 10 August.

► lightandland.co.uk

EARLY PIONEER

Pictures by an early pioneer in photography are on show at the V&A in London this summer.

The photographs are by Captain Linnaeus Tripe (1822-1902), who specialised in pictures of the architecture and landscape of India and Burma. More than 60 pictures are displayed, alongside bound albums and a panoramic scroll.

Captain Linnaeus Tripe: Photographer of India and Burma, 1852-1860 runs until 11 October.

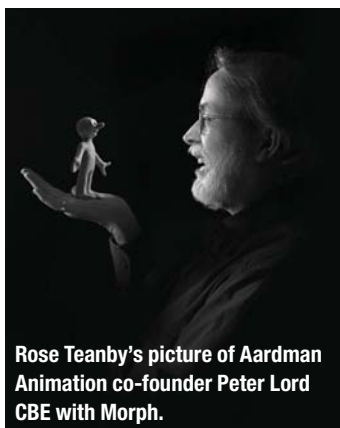


Near View of the Shwedagon Pagoda, Rangoon, November 1855, by Linnaeus Tripe.

TOP FORM

The Royal Photographic Society has produced a generic model release form and made it available for free. The form can be downloaded from the website below. Rose Teanby was the first photographer to use the form, after taking the picture below.

► rps.org/MRF



Rose Teanby's picture of Aardman Animation co-founder Peter Lord CBE with Morph.

© Rose Teanby ARPS



FILM IN FASHION

A wider range of black & white films is now available at Boots.

The resurgence in film photography means Boots now stock Ilford Photo FP4 Plus in 36 exposure cassettes, HP5 Plus in 120 roll film and HP5 Plus Single Use cameras, as well as HP5 Plus 36 exposure and XP2 Super 36 exposure.

Boots buying manager Amie Klapsia said: 'We have seen increasing demand for black & white film and the range we have will help photographers of all abilities to take stunning photos.'

The films are available from 450 of the larger Boots stores. They can also be ordered from Boots online and picked up at a choice of 2,300 stores the next day.

© Ian Mountford



Wayward, Fife, Scotland, by Ian Mountford (Your View, Landscape Photographer of the Year 2014).

BEAUTY OF OUR LAND

There's still time to enter your pictures for the Landscape Photographer of the Year competition. The contest was set up by photographer Charlie Waite and celebrates the beauty of the British landscape. Deadline 12 July.

► take-a-view.co.uk

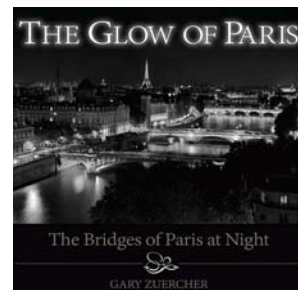
MARY ELLEN MARK DIES

American photographer Mary Ellen Mark has died. Born in 1940, she became one of the most distinguished photojournalists of her generation.

She was interested in life on the fringes of society and her subjects ranged from brothels in Bombay to runaway children in Seattle. Her work appeared in magazines, books and galleries around the world.

She was a member of Magnum from 1977 to 1981 and in 2014 was awarded the Outstanding Contribution to Photography Award from the World Photography Organisation.

► maryellenmark.com



GLOWING SUCCESS

A book of black & white photographs has won an independent publishers' gold medal. *The Glow of Paris* by Gary Zuercher won first place in the Independent Publisher Book Awards in New York.

► marcorp-editions.com



TEST DRIVE

A new scheme allows photographers to test Olympus interchangeable-lens cameras before they buy. The Test & Wow program offers a three-day test drive. Photographers can choose from the OM-D or PEN series, including the new OM-D E-M5 Mark II, in combination with one or more M.Zuiko lenses.

► www.olympus.eu/GB_en



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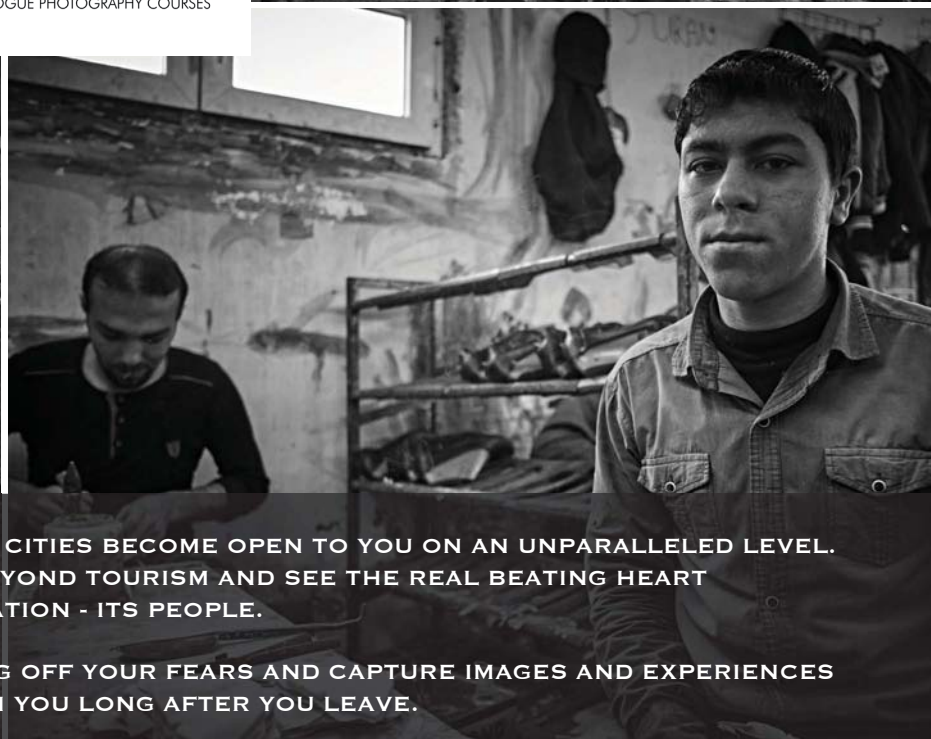
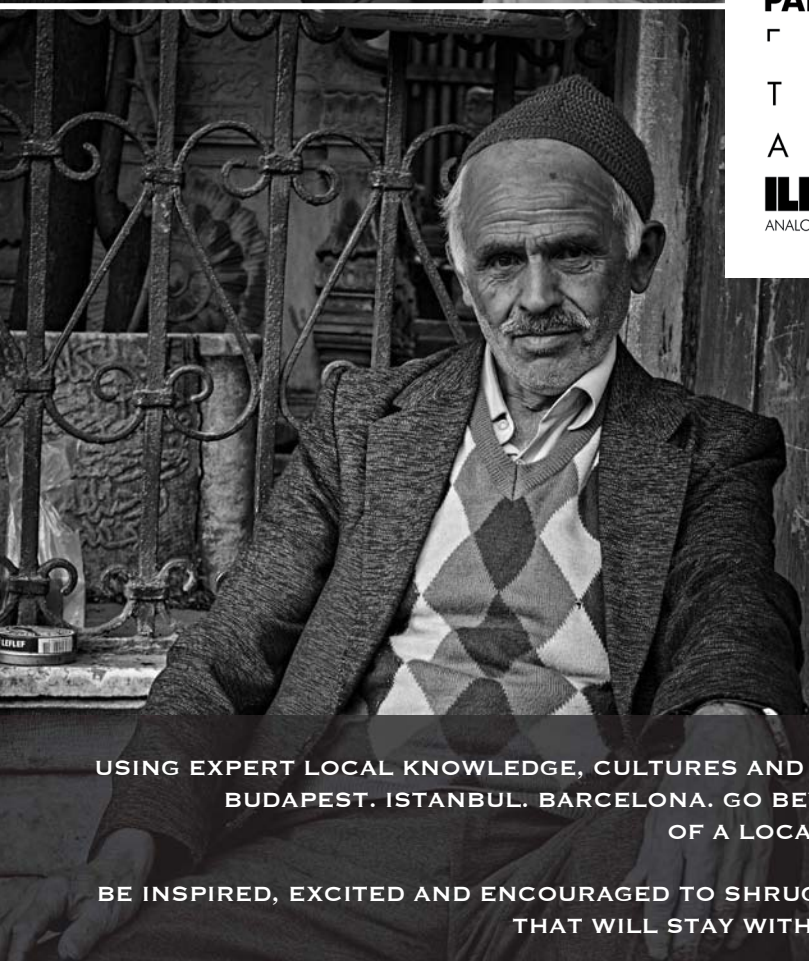
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NEWS

LEE MILLER

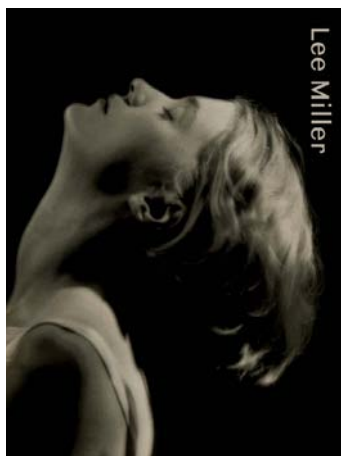
▣ **Hatje Cantz**
▣ **Softback, £26.99**

There have been a lot of books in recent years on Lee Miller and her work and you do begin to feel that there is little more to say, but this one does do a good job. Covering a huge spectrum of her photographic life, the book explores through text and pictures how this woman photographed high fashion one minute and devastating war scenes the next.

There is no doubt about it, she was extraordinary and well deserving of our attention, having for many years disappeared from view. The revival of interest in her work has revealed her skill both as a photographer and a journalist, able to adapt from one subject matter to the next seamlessly. She was, however, not neutral in her approach and was capable of using a wry humour in the worst of situations (the famous picture of her bathing in Hitler's bath).

Certainly a photographer who was unique to her time.

Elizabeth Roberts



ON THE SHELF



TOUGH & TENDER: ENGLISH SEASCAPES

Sheila Rock

▣ **Kehrer Verlag**
▣ **Hardback, £28**

entertainments it provides. Shivering, draped in a towel, burned by a rare burst of sun, or huddled in an embrace in a shelter, they offer themselves to her camera with trust. Evocative, truthful and lovely.

Elizabeth Roberts

First off, I'll say two things about this book: it is very very heavy and it smells wonderful. But, having explored the physical aspects of it, at the heart of the book is one of the 20th century's landmark inventions, the Leica camera.

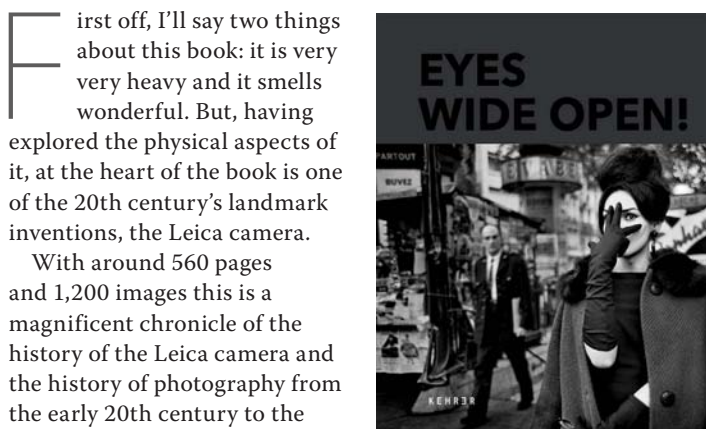
With around 560 pages and 1,200 images this is a magnificent chronicle of the history of the Leica camera and the history of photography from the early 20th century to the present day, with subject matter ranging from hard-hitting reportage to high fashion. All the greats are featured, from Henri Cartier-Bresson to William Klein and William Eggleston to Bruce Gilden. And while there is some colour, the images are largely black & white.

Whether you are a Leica user or not, this is a book to be cherished (as long as you have the strength to carry it home from the bookshop).

Elizabeth Roberts

When the image on the front cover of *Tough & Tender* was runner-up in the *This is Life* category in the Black+White Photographer of the Year 2013, I fell in love with it and later bought a print from Sheila. I still find the image intriguing – and find the rest of the body of work equally so.

It is interesting that while Sheila was not born and bred in the UK she has an affinity with our shoreline and the people who inhabit it. Never cruel, always tender, her portraits describe a drama in which her actors face the chilly windswept summers of England with resilience. They flock to the seaside with a determination to participate in the traditional



EYES WIDE OPEN!: 100 YEARS OF LEICA PHOTOGRAPHY

Hans-Michael Koetzle

▣ **Kehrer Verlag**
▣ **Hardback, £50.70**

PHOTO LONDON 2015

▣ **teNeues**
▣ **Paperback, £25**

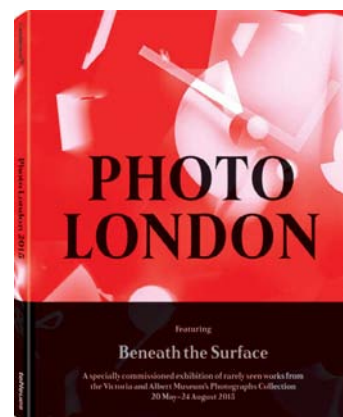
In May this year Somerset House saw the launch of Photo London. With talks and exhibitions, and around 70 galleries showing work, plus photobook publishers, the event was a milestone in photography in the UK – and, hopefully, one that will be an annual draw for the huge crowds that attended this year.

This book gives a substantial taste of what was on show, with each of the galleries illustrated with a single photograph. What you discover is the overview rather than the detail but as such, it's a great way to get the flavour of the event if you didn't attend. Perhaps more interestingly, it does offer a bigger picture of the place of photography in the modern era through both contemporary and vintage work.

It will, hopefully, also provide the incentive not to miss the fair next spring.

Elizabeth Roberts

*'It's a great way to
get the flavour of
the event if you
didn't attend.'*



FEATURE

All images © Alain Laboile





LIVING NATURALLY

Swinging from curtains, tormenting the cat, spitting, weeing al fresco and, of course, playing with a decapitated chicken's head – it's what kids do. **Alain Laboile** has captured many of the things his kids do – all six of them – in a candid series of breathtaking honesty. Donatella Montrone reports.



My wife bought a chicken. I had to cut its head off so we could cook it and my little one asked if she could have it. She kept it for two days, playing with it among her Barbies. She was very disappointed when we had to throw it out,' says photographer Alain Laboile of the image of his daughter playing with a dead chicken's head. The description may repel, but the image itself does not, for in it Laboile captures innocence – the purity of mind of a child at play.

Laboile was born in Bordeaux in 1968;

'My images capture life, situations that build naturally – they are not photography sessions with my family.'

one of four boys, he spent much of his youth exploring the French countryside. As a child he had little restraint, no sense of urgency and no concept of time. Between the ages of six and 10 he attended a small rural school focused on the Celestin Freinet method of

learning, a pedagogy that centres around creativity and the exchange of ideas. Rather than impose learning by rote, Méthode Freinet encourages expression and discovery, in the belief that trial and error is the basis of all learning. 'For me, this time at school was magical – spending days in the forest, collecting mushrooms and pine cones for projects. I learned a lot thanks to this way of teaching, and I think my photography is in many ways connected to this.'

At 11 his father was offered a job on a dam-building project in the Ivory Coast >



◀ and his family relocated to Buyo on the Sassandra River for one year. 'My brothers and I spent a lot of time in the bush, despite the dangers of running into wild animals. I played with monkeys, a pangolin and a parrot – they were my pets.' But there are no photos of his time in the Ivory Coast, nor of his early years in Bordeaux, so his memories of childhood are somewhat meagre, he says.

He met his wife Anne in 1990; at the time she was studying art history in Bordeaux, and one day he decided to attend a lecture with her. 'That's when I discovered art, when I learned to appreciate it.' Soon Alain the artist began to emerge. He started experimenting with sculpture and made a number of pieces that gained some attention in France. 'I needed to put together a portfolio of my work to show clients so I bought a compact camera. As soon as I started playing with its macro

lens, I was hooked.' He quickly developed a taste for macro photography and shared his first images of insects on internet forums, where he received a surprising amount of feedback from members. This encouragement spurred him on. He entered an online photography competition and won, and from there he turned his lens away from *les insectes* and toward *les enfants*.

'I started taking photographs of my family, my children – that was the beginning of *La Famille*.' In 2007, after the birth of his fifth child, he won a Canon competition, and suddenly this unassuming image-maker living in a farmhouse with his burgeoning

'Some day I hope my photos will allow my children to dive back into their childhood and relive those emotions.'

family became a viral 'one to watch' in photography circles. He started attracting the attention of online magazines and when LensCulture featured his work, his career as a photographer took off. 'My photos spread all over the world in just a few weeks. It was pretty fantastic. Really, I exist because of the internet.'

a Famille is an ongoing series that has grown and matured, together with Laboile's blossoming family. It has none of the usual contrived, stylised images of toddlers in flowerpots, blowing on dandelions, or sitting in an explosion of alphabet spaghetti. None of the images are staged. Instead, he captures spontaneous moments, disorderly moments, and moments of familial tenderness – 'snapshots of life on the edge of the world', he says.

As parents Laboile and his wife encourage 'merry mess' – the kind of creative autonomy





Laboile himself enjoyed in his own childhood. 'The kids often play around me,' he says. 'Sometimes I get involved in their games, but other times I am a spectator, so I don't intervene. I don't interfere in what they are doing because I don't want to interrupt their flow. I never direct them and say, "Stand here, do this." When everything is

free-flowing and I press the shutter, I can't guarantee they'll be completely within the frame – and that's when I find some really great surprises. My images capture life, situations that build naturally – they are not photography sessions with my family.'

One of Laboile's favourite images from the series is an early one of his daughter and

a fawn, taken in 2007. The family found it wandering the road one morning on their way to school, so they brought it home and nursed it for 10 days. They called it Lily. 'We bottle-fed it day and night. It became part of the family. Unfortunately, it hadn't received enough antibodies from its mother and died. My kids will always remember our >



◀ time with Lily, because my photographs have immortalised those invaluable moments.'

Laboile doesn't believe in overloading his children with structured after school activities; instead, their home and their natural surroundings become their playpark – and nothing is off-limits. 'Because we live in the countryside, in such an isolated place, our children evolve in accordance with nature.' As a result his family – and by extension his photography – is rarely encumbered by the social mores that insist we cloak our children, shield them. 'I shoot exactly what we live.' And so life "on the edge of the world" has enabled Laboile to capture

his family at one with nature and with each other, unaffected by society's scrutinising gaze.

'I don't have any photographic influences,' says Laboile, 'because I didn't become a photographer in the traditional way. I don't have a particular "master" who influenced my work. In fact, I prefer to keep a good distance away from photographic culture. I simply shoot what I feel like shooting – I capture moments.'

'Because we live in the countryside, in such an isolated place, our children evolve in accordance with nature.'

La Famille started as a personal documentation of home life, a keepsake Laboile could gift to his children – something he regrets does not exist of his own childhood. 'Time goes by so quickly. Some day I hope my photos will allow my children to dive back into their childhood and relive those emotions. Revisiting your childhood through photography is very rewarding, and I hope *La Famille* will do that for them.'

Alain Laboile is represented by Jiro Miura Gallery in Tokyo. *La Famille* was recently on exhibit at Musée Français de la Photographie in Bièvres and in Galerie La Passerelle in Gap. Visit Alain's website at laboile.com



IN THE FRAME

If you would like an exhibition to be included in our listing, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



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GALLERY@OXO

23 July to 16 August

Focus on the Wild

Roger Hooper's wildlife images.

Bargehouse Street, SE1

► rogerhooper.co.uk

GREENWICH GALLERY

3 to 16 August

8th Greenwich Annuale

Group show.

Peyton Place, SE10

► thegreenwichgallery.com

GRIMALDI GAVIN

To 25 July

Beyond Memory

Tomoko Yoneda's images of conflict.

Albemarle Street, W1S

► grimaldigavin.com

JAMES HYMAN GALLERY

To 14 August

Raymond Cauchetier's New Wave

Work by the film-set photographer.

16 Savile Row, W1S

► jameshymangallery.com

MALL GALLERIES

2 to 10 August

Light and Land

Images by 100 photographers.

The Mall, SW1Y

► mallgalleries.org.uk

MEDIA SPACE

To 13 September

Revelations:

Experiments in Photography

Rare examples of scientific photography.

Exhibition Road, London, SW3

► sciencemuseum.org.uk

MUSEUM OF LONDON DOCKLANDS

To 1 November

Soldiers and Suffragettes:

The Photography of

Christina Broom

The first female press photographer.

West India Quay, E14

► museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 18 October

Audrey Hepburn:

Portrait of an Icon

Pictures of the famous film star.

St Martin's Place, WC2H

► npg.org.uk



Hirbaiben Lobi on her three-acre farm, Jambur, by Ketaki Sheth, 2005

© Ketaki Sheth

ON BELONGING: PHOTOGRAPHS OF INDIANS OF AFRICAN DESCENT

To 31 August

Ketaki Sheth's pictures of an African minority living in India.

NATIONAL PORTRAIT GALLERY St Martin's Place, WC2H ► npg.org.uk

NATURAL HISTORY MUSEUM

To 30 August

Wildlife Photographer of the Year

Images from this year's competition.

Cromwell Road, SW7

► nhm.ac.uk

PHOTOFUSION

17 July to 28 August

NCM Exposed

Featuring work by 100 photographers.

17A Electric Avenue, SW9

► photofusion.org

ROYAL GEOGRAPHICAL SOCIETY

24 July to 5 September

Travel Photographer of the Year

Winning images from the competition.

1 Kensington Gore, SW7

► tpoty.com

SOMERSET HOUSE

To 24 August

Beneath the Surface

Pictures from the V&A's collection.

Strand, WC2R

► photolondon.org

TATE MODERN

To September

Close-up: Identity and the Photographic Portrait

Lisette Model and Paz Errazuriz.

To 25 October

Barbara Hepworth:

Sculpture for the Modern World

Photograms and archival photographs.

Millbank, SW1P

► tate.org.uk

V&A MUSEUM

To 11 October

Captain Linnaeus Tripe:

Photographer of India and

Burma, 1852-1860

Tripe's pictures from two expeditions.

To 1 November

A History of Photography:

Series and Sequences

Pictures by Sally Mann, Sze Tsung Leong and Stephen Gill are among the selection.

Cromwell Road, SW7

► vam.ac.uk

EAST

QUAY GALLERY

31 July to 6 August

Snape Maltings

The Suffolk Monochrome Group.

Snape, Suffolk

► suffolkmonochrome.com

NORTH

IMPRESSIONS GALLERY

To 29 August

Extraordinary: Photographs of Britain by the Caravan Gallery

Jan Williams and Chris Teasdale capture the quirky side of British life.

Centenary Square, Bradford

► impressions-gallery.com

LADY LEVER ART GALLERY

To 27 September

Picturing Venice

Photos of the city by Carlo Ponti and paintings by Turner, Sickert and Brangwyn.

Port Sunlight, Wirral

► liverpoolmuseums.org.uk

LAING ART GALLERY

To 19 September

For Ever Amber: Stories from a Film & Photographic Collection

First major retrospective of archives belonging to the Amber Collective.

New Bridge Street, Newcastle-upon-Tyne

► twmuseums.org.uk/laing-art-gallery

MILLENNIUM GALLERY

To 16 August

Taylor Wessing Photographic Portrait Prize 2014

The prestigious international competition.

Arundel Gate, Sheffield

► museums-sheffield.org.uk

MUSEUM OF LIVERPOOL

To 6 September

L8 unseen

Large format images relating to race, culture and identity in Britain today.

Pier Head, Liverpool

► liverpoolmuseums.org.uk

MUSEUM OF SCIENCE AND INDUSTRY

To 3 August

Open for Business

Nine of the world's leading Magnum photographers' pictures of contemporary

British manufacturing.
Liverpool Road, Manchester
▶ openforbusiness.uk.com

NATIONAL CIVIL WAR CENTRE

To 5 November

The Failing Leviathan: Magnum Photographers and Civil War

Inaugural exhibition.

Appleton Gate, Newark

▶ nationalcivilwarcentre.com

OPEN EYE GALLERY

To 23 August

Open

Work that explores social portraiture.

19 Mann Island, Liverpool

▶ openeye.org.uk

TATE LIVERPOOL

To 18 October

Glenn Ligon:

Encounters and Collisions

Group show.

Albert Dock, Liverpool

▶ tate.org.uk

SOUTH

ASSEMBLY ROOMS

15 to 22 August

Annual Exhibition

Chichester Camera Club.

North Street, Chichester

▶ chichestercameraclub.org.uk

BRIGHTON PHOTOGRAPHY

To 26 July

Serendipity

Work by Toby Mason and Steve Wrigly.

28 July to 27 September

Local by Finn Hopson

Hopson's pictures of the South Downs.

52-53 Kings Road Arches, BN1

▶ brightonphotography.com

DENBIES WINE ESTATE

20 July to 1 August

Mirage 15

Photographs by the Mirage Group.

London Road, Surrey

▶ denbies.co.uk

FARLEY FARM GALLERY

To 20 September

Lee Miller: Motifs in Silverprint

Work from the Lee Miller Archives.

Chiddingfold, East Sussex

▶ farleyfarmhouse.co.uk

STADE HALL

1 to 14 August

Annual Exhibition

1066 Mono Photographic and Rye Studios

The Stade Hall, Hastings

WEST

44AD ARTSPACE

18 to 23 August, 12 – 6pm

PHOTOBATH: STREET SEEN

Work by a network of photographers.

4 Abbey Street, Bath BA1 1NN

▶ photobath.co.uk

AMERICAN MUSEUM IN BRITAIN

To 1 November

Spirit Hawk Eye: A Celebration of American Native Culture

Recent portraits by Heidi Laughton.



Manchester, 1967 © Shirley Baker Estate – Courtesy of Mary Evans Picture Library

SHIRLEY BAKER: WOMEN, CHILDREN AND LOITERING MEN

17 July to 20 September

First London based exhibition of pioneering work by the late Shirley Baker. Includes colour and B&W images.

PHOTOGRAPHERS' GALLERY

16-18 Ramillies Street, W1F ▶ thephotographersgallery.org.uk

Claverton Manor, Bath

▶ americanmuseum.org

BLACKFRIARS PRIORY

23 to 26 July

Cotswold Salon

Digital and darkroom prints.

Ladybellegate Street, Gloucester

▶ cotswold-monochrome.co.uk

EDEN PROJECT

To 23 October

People of the Rainforest

Six B&W images by Robin Hanbury-Tenison and Sebastião Salgado.

Bodelva, Cornwall

▶ edenproject.com

WALES

ABERYSTWYTH ARTS CENTRE

To 1 August

Lin S F Huang: Silk Road to China

Black & white historical pictures.

7 August to 7 November

Artist Rooms:

Robert Mapplethorpe

Seminal works by this photographer.

Aberystwyth University, Ceredigion

▶ aberystwythartscentre.co.uk

SCOTLAND

HAMILTON LOW PARK MUSEUM

To 26 September

What Presence!

The Rock Photography

of Harry Papadopoulos

Images of 70s and 80s musicians.

129 Muir Street, Hamilton

▶ streetlevelphotoworks.org

NATIONAL MUSEUM OF SCOTLAND

To 22 November

Photography:

A Victorian Sensation

Tracing the evolution of photography.

Chambers Street, Edinburgh

▶ nms.ac.uk

SCOTTISH NATIONAL PORTRAIT GALLERY

To 6 September

Lee Miller and Picasso

A story of friendship

Queen Street, Edinburgh

▶ nationalgalleries.org

STREET LEVEL PHOTOWORKS

To 27 August

Open for Business

Work by nine Magnum photographers.

Trongate 103, Glasgow

▶ streetlevelphotoworks.org

NORTHERN IRELAND

BELFAST EXPOSED

3 July to 22 August

Tokyo Compression

Michael Wolf's fine art photographs of people commuting in Tokyo.

23 Donegall Street, Belfast

▶ belfastexposed.org



Two Trees, Middleton (Winter) © Brian Adams

HIGH LINES

To 16 August

Intriguing B&W series of the Peak District's Monsal and High Peak trail by Brian Adams.

BUXTON ART GALLERY AND MUSEUM

Terrace Road, Buxton ▶ derbyshire.gov.uk

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

1285 AVENUE OF THE AMERICAS ART GALLERY

To 18 September

Photographs

Includes work by Diane Arbus, Sally Mann, Dorothea Lange and Mary Ellen Mark.

1285 Avenue of the Americas, New York

► aperture.org

GEORGE EASTMAN HOUSE

To 6 September

In the Garden

Examples of how photography has been used to record the cultivated landscape.

900 East Avenue, Rochester

► eastmanhouse.org

METROPOLITAN MUSEUM OF ART

To 16 August

Fatal Attraction

Imaginative photographs by Polish artist Piotr Ukla ski.

1000 Fifth Avenue, 82nd Street, New York

► metmuseum.org

MUSEUM OF MODERN ART

To 4 October

Art on Camera: Photographs by Shunk-Kender, 1960 to 1971

Work by duo Harry Shunk and János Kender.

To 4 October

From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola

Pictures by two leading figures in avant-garde photography.

11 West 53 Street, New York

► moma.org

PARRISH ART MUSEUM

2 August to 18 October

Andreas Gursky: Landscapes

Collection of highly acclaimed photographer's most magnificent works.

279 Montauk Highway, New York

► parrishart.org

PHILADELPHIA MUSEUM OF ART

To 9 August

Take One:

Contemporary Photographs

First in a two-part series of exhibitions to feature images made since roughly 1975.

2600 Benjamin Franklin Parkway

► philamuseum.org



Irmgard Seefried, Opera Singer, Singing an Aria from Madame Butterfly, Vienna Opera House, Vienna, Austria, 1945, by Lee Miller

© Lee Miller Archives England 2015

AUSTRIA

LEE MILLER

To 16 August

Largely unpublished pictures Miller took in Vienna in 1945.



ALBERTINA Albertinaplatz 1, Vienna ► albertina.at

RINGLING MUSEUM OF ART

10 July to 13 September

Appalachia USA

Builder Levy's B&W images spanning four decades of his time spent with the coal mining community of Appalachia.

5401 Bay Shore Road, Florida

► ringling.org

ROBERT MANN GALLERY

To 15 August

Classic Works and Collaborations

Seminal works by avant-garde German photographer Ellen Auerbach.

525 West 26th Street, New York

► robertmann.com

THROCKMORTON FINE ART

To 12 September

Mirror Mirror...

Photographs of Frida Kahlo.

145 East 57th Street, New York

► throckmorton-nyc.com

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

To 16 August

Ex & Post – Eastern Europe Under the Lens

Works by 14 contemporary photographers based in Eastern Europe will be on show.

To 16 August

The Outside Land

Stephen Dupont's powerful documentation of the changing urban landscapes of Papua New Guinea.

257 Oxford Street, Paddington

► acp.org.au

STATE LIBRARY OF NEW SOUTH WALES

To 23 August

Crowd Source

Early street photographs taken

in late 1800s Sydney.

Macquarie Street, Sydney

► sl.nsw.gov.au

CANADA

NATIONAL GALLERY OF CANADA

To 30 August

For the Record: Early Canadian Travel Photography

Set of revealing historical images from the Library and Archives Canada collection.

380 Sussex Drive, Ottawa

► gallery.ca

STEPHEN BULGER GALLERY

To 12 September

Canadian Modernism

Group show of innovative works created during the modernist era.

1026 Queen Street West, Toronto

► bulgergallery.com

FRANCE

FESTIVAL PHOTO LA GACILLY

To 30 September

With a focus on people and nature, France's largest outdoor photography festival has a significant proportion of B&W works on show at this year's event.

Various locations

► festivalphoto-lagacilly.com

FONDATION CARTIER POUR L'ART CONTEMPORAIN

11 July to 15 November

Congo Kitoko

Includes B&W photographs from 1950s to 60s Kinshasa, the largest city of the Democratic Republic of the Congo.

261 Boulevard Raspail, Paris

► fondation.cartier.com

JEU DE PAUME

To 27 September

A Photographer's Journey

Selection of Germaine Krull's work, a photographer best known for her pictures associated with the avant-garde movement.

To 31 October

Pierre De Fenoël

Photographer's B&W travel documentary and landscape pictures taken during the latter half of the twentieth century.

1 Place de la Concorde, Paris

► jeudepaume.org

POLKA GALERIE

To 1 August

Marc Riboud

Seminal B&W works by the prestigious photographer.

12 Rue Saint-Gilles, Paris

▣ polkagalerie.com

GERMANY

HELMUT NEWTON FOUNDATION

To 15 November

Newton. Horvat. Brodziak

Displaying images by three photographers, Helmut Newton, Frank Horvat and Szymon Brodziak, whose work lies at the intersection of fashion and portraiture.

Jebensstrasse 2, Berlin

▣ helmutnewton.com

HOUSE OF PHOTOGRAPHY

To 6 September

The Day Will Come When Man Falls

Includes 50 self-portraits by leading photographers such as Cindy Sherman, Nan Goldin and Lee Friedlander.

1-2 Deichtorstrasse, Hamburg

▣ deichtorhallen.de

JABLONKA GALERIE

To 28 September

Platon: Service

Pictures from British photographer's series *Service*, consisting of portraits of men, women and their families who

serve their country, will be displayed in the Böhm Chapel part of the gallery.

Hahnenstrasse 37, Köln

▣ jablonkagalerie.com

VITRA DESIGN MUSEUM

To 13 September

Making Africa

Major show with works revealing contemporary African designs, including images by JD Okhai Ojeikere and Mário Macilau.

Charles-Eames Strasse 2,

Weil am Rhein

▣ design-museum.de

WALTHER COLLECTION

To 10 October

The Order of Things

Sequences in photography from the 1880s to the present day.

21 Reichenauerstrasse, Neu-Ulm

▣ walthercollection.com

HOLLAND

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 6 September

Life is Strange / Photographic discoveries in popular magazine Het Leven

Taken from the Spaarnestad Photo collection, 235 images from Dutch magazine *Het Leven* are on show.

Keizersgracht 401, Amsterdam

▣ huismarseille.nl



Nostalgia, Oekraïne 1989-1992

© Otto Snoek

HOLLAND

NOSTALGIA

To 6 September

Otto Snoek's photographs of Ukraine made between 1989 and 1992.

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

Keizersgracht 401, Amsterdam ▣ huismarseille.nl

KUNSTHAL KADE

To 30 August

Photographs 1999 to 2015

Selection of colour images

by Ryan McGinley

77 Eemplein, Amersfoort

▣ kunsthalkade.nl

NEDERLANDS FOTOMUSEUM

To 23 August

Faces

European portrait photography since 1990.

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

▣ nederlandsfotomuseum.nl

ITALY

GALLERIA CARLA SOZZANI

To 31 October

Fotografia Futurista

Around 100 photographs from the futurism movement.

Corso Como 10, Milan

▣ galleriacarlasozzani.org

VENICE BIENNALE

To 22 November

Variety of works on show; includes

Poéticas de la Disidencia – an exhibition

by Chilean artists Paz Errázuriz,

Lotty Rosenfeld and Nelly Richard.

Various locations

▣ labiennale.org

RUSSIA

ERARTA THE MUSEUM AND GALLERIES OF CONTEMPORARY ART

To 13 November

The Rodchenko's Circle: Stylish People

B&W pictures of and taken by Alexander Rodchenko – the Russian artist, sculptor and photographer who was pivotal in the constructivism movement.

Number 3, 29 Vasilievsky Ostrov, St Petersburg

▣ erarta.com

SWEDEN

FOTOGRAFISKA

To 13 September

On this Earth, A Shadow Falls, Across the Ravaged Land

Nick Brandt's powerful black & white series which documents endangered wildlife in Africa.

Stadsgårdshamnen 22, Stockholm

▣ fotografiska.eu

SWITZERLAND

MUESUM OF DESIGN

To 18 October

Steve McCurry:

Photographs from the East

Celebrated pictures by one of the most influential photojournalists living today; includes unpublished works.

97 Pfingstweidstrasse, Zurich

▣ museum-gestaltung.ch



Pawnee National Grasslands, Colorado, 1984

© Robert Adams

SWITZERLAND

TREES

To 15 November

Taken from the private collection of Rosella and Philip Rolla, 36 pictures relating to trees will be on show.

ROLLA.INFO 6837 Bruzella, Switzerland ▣ rolla.info



EXHIBITION OF THE MONTH

Alongside Marilyn Monroe and Marlon Brando, **Audrey Hepburn** is one of the most famous faces from mid 20th century American cinema. An exhibition at the National Portrait Gallery celebrates her life in pictures. Anna Bonita Evans reports.

Early one morning a New York City taxi stops on Fifth Avenue outside Tiffany and Co. Out of the car steps Holly Golightly who, dressed in a Givenchy black dress, her hair in a high chignon and adorned in jewels, holds a coffee in one hand and a croissant in the other. Walking over to the desirable shop's window, the woman stops to gaze longingly at the display. At that moment, in the opening scene of *Breakfast at Tiffany's*, one of the most recognisable film stills in cinema was created and put actress Audrey Hepburn on the course to become the female legend she is today.

Celebrating the iconography of Audrey Hepburn, the National Portrait Gallery's new exhibition shows some of the most well-known and loved pictures of the star. A muse to many leading 20th century photographers, portraits by Norman Parkinson, Terry O'Neill, Richard Avedon, Irving Penn and Cecil Beaton are among the display. Original film posters, magazine spreads and front covers (including the seminal 1961 *Life* magazine cover of Hepburn in *Breakfast at Tiffany's*) complete the story of one of the world's most photographed women.

Despite Hepburn's naturally introverted and modest demeanour, she was sure of how she wanted to be represented. In an interview with the *Guardian* arts correspondent Mark Brown, co-curator of the show Helen Trompeteler says: 'She had a very clear idea of how she wanted to be portrayed and in terms of how her image was used.' Hepburn was not a passive subject but an active model who worked with the photographers to achieve the vision she wanted.

Alongside the more familiar photographs are 35 that have never been shown in public before. It's in this set we see



© Leo Fuchs

Audrey Hepburn on location in Africa for *The Nun's Story* by Leo Fuchs, 1958

© The Cecil Beaton Studio Archive at Sotheby's



Audrey Hepburn in Rome by Cecil Beaton, 1960

Hepburn before she had been propelled into the highest echelons of Hollywood society. One particular picture of her as a 13-year-old girl performing a dance recital in 1942 shows her initial ambition to become a prima ballerina. On loan from her sons' Sean Hepburn Ferrer and Luca Dotti's personal collection, these portraits let us trace Hepburn's rise to become one of the first international stars.

Born Audrey Kathleen Ruston in Brussels in 1929, Hepburn moved to London in late 1948. While attending Notting Hill's Rambert Ballet School she discovered her dream to be a ballerina was unattainable so concentrated on acting. After a number of performances as a chorus girl in the West End and some cameo parts in a few British films, there was soon interest in the talented young actress.

Her first Broadway stage performance in *Gigi* in 1951 introduced Hepburn to an American audience. In 1953 she was the first female actress to win an Academy award, Golden Globe and Bafta in the same year for her role in *Roman Holiday*.

After Hollywood's golden age Hepburn left the film set behind and dedicated herself to humanitarian work. In 1992 she was awarded the Presidential Medal of Freedom in recognition of her contributions.

Even 22 years after her death Audrey Hepburn's legacy as one of the most elegant, wistful and inspiring female figures in popular culture remains as strong today as it did when *Breakfast at Tiffany's* was first screened in 1961. *Audrey Hepburn: Portraits of an Icon*, which is the first British exhibition to be organised with support from the Audrey Hepburn Estate, is a tribute to the star in every sense.



Audrey Hepburn by Antony Beauchamp, 1955

AUDREY HEPBURN: PORTRAITS OF AN ICON
runs until 18 October at the National Portrait Gallery, London, St Martin's Place, WC2H; npg.org.uk/hepburn; #hepburn

AMERICAN CONNECTION

Ashly Stohl has created a touching and funny series about her son, Charlie, who has ocular albinism. His love of *Star Wars* and hero worship of Darth Vader inspired these images. Susan Burnstine reports.

I am forever inspired by parents who transform the lives of their children into imagery that balances honesty, humour and intimacy without becoming saccharine. Los Angeles photographer Ashly Stohl has exceeded on all accounts by creating a touching, sensitive and funny series about her son entitled *Charth Vader*.

Following a high-pressure career, Stohl's life changed dramatically after she gave birth to her daughter in 2001. As a stay at home mum, she discovered that in between changing nappies and feeding she had a captive subject who was changing every day, so she began her foray into photography by taking portraits of her.

In 2003 Stohl's second child, Jake, was born and diagnosed with ocular albinism a few months later. 'Jake was blind at birth, which was a devastating thing to find out,' she says. 'Since then, his vision has improved and he goes to mainstream schools. He has some big challenges, but he is doing so much better than we ever expected.'



In 2008 Stohl's second son, Charlie, was also born with ocular albinism but the discovery wasn't as traumatic the second time for her. 'We knew that other than having terrible vision, he would become his own person. Like his brother, we could see that being visually impaired would be part

of his identity, but not all of it.'

Ever since Charlie was very young, he was an avid fan of *Star Wars* and always cheered on Darth Vader. 'We couldn't convince him to be a good guy,' Stohl admits, 'He loved Darth Vader so much that his siblings started calling him Charth Vader.'

Charlie enjoyed wearing his Darth Vader mask and Stohl frequently found him doing absurd things with the mask on. Once she decided to photograph Charlie wearing his mask, she concluded, 'There was something in what he was doing and how I was photographing him that made him seem small,





despite his efforts to look fierce and powerful.'

Stohl started photographing Charth Vader with whatever camera was available – an iPhone, digital camera or film camera – and then began posting her images on Tumblr to share with her family. Once she recognised Charlie's portraits could become a meaningful series, she decided to shoot all of the images with black & white film, her preferred medium.

Stohl confesses that she wasn't interested in creating precious photographs of her child; instead, she aspired to communicate how hard it is

'We knew that other than having terrible vision, he would become his own person.'

to be a child. 'As a parent, our hearts are breaking over and over as we watch them struggle with issues big and small. Those struggles help them grow, but it's difficult to watch. It's that sadness, fear and struggle that I'm interested in, and at the same time the dark humour of it all.'

The images are typically a combination of spontaneous and staged. At times Stohl catches Charlie doing strange

things with the helmet on and at other times she asks him to put it on. She often picks the setting, gives Charlie the helmet then allows him to art direct. 'A six year-old can think of things an adult would never consider,' she says. 'He's my favourite art director.'

This summer Stohl released her first book, *Charth Vader*. She worked closely with photographer and writer David J. Carol, whom she describes as a great editor with invaluable experience editing and publishing books for himself and others.

'What attracted me most to this project was Ashly's desire and ability to make meaningful photographs that included her family members,' Carol recalls. 'And yet the images transcend the "family snapshot" to become legitimate photographs that stand on their own.'

The book is an edition of 500, with the first 100 in a boxed limited edition that includes a silver print. All the profits from sales of the book will be donated to the Vision Center at the Children's Hospital Los Angeles, an institution that helps children with vision issues, regardless of their ability to pay.

ashlystohl.com



EXHIBITIONS USA

CHICAGO

ART INSTITUTE OF CHICAGO

Until 23 August

Jean-Luc Mylayne: *Mutual Regard*

artice.edu

JACKSONVILLE

MUSEUM OF CONTEMPORARY

ART: JACKSONVILLE

Until 30 August

Raymond Smith:

In Time We Shall Know Ourselves

mocajacksonville.org

LOS ANGELES

ANNENBERG SPACE FOR

PHOTOGRAPHY

Until 20 September

Emerging: *Emerging Photographers*

annenbergphotospace.org

THE GETTY

Until 6 September

Light, Paper, Process:

Reinventing Photography

getty.edu

NEW ORLEANS

GUTHRIE CONTEMPORARY

Until 31 December

Jennifer Shaw: *Space Between*

guthriecontemporary.com

NEW YORK CITY

MUSEUM OF THE CITY

OF NEW YORK

Until 13 September

Hip Hop Revolution: Joe Conzo, Janette Beckman and Martha Cooper

mcny.org

PORTLAND

BLUE SKY GALLERY

Until 31 September

Jan Kempenaers: *Spomenik*

Marc Shoul: *Brakpan*

blueskygallery.org

SANTA FE

VERVE GALLERY

OF PHOTOGRAPHY

Until 5 September

Cause & Effect: Daniel Beltra, Chris Jordan, Jamey Stillings and Wyatt Gallery

vervegallery.com

FEATURE

JOURNEY OF DISCOVERY

On the banks of the Mississippi **Jennifer Shaw** spent her daily walk taking pictures with a Holga. Little did she know that the place was soon to change out of all recognition. Steve Pill reports.

All images © Jennifer Shaw





Opposite **Anchor Buoy, 2001.**

Tin House, 2001.

A camera is a fantastic filter through which to explore new surroundings. Whether going on holiday or moving to a different city, the lens acts as a comforting buffer, a means of distancing yourself a little as you grow accustomed to the unfamiliar. By mapping things out visually or picking up on favourite details, photography can allow us to get a handle on an otherwise vast and seemingly alien locale.

American photographer Jennifer Shaw

did just that in 2001, when she moved to New Orleans and began work on her project, *Relics*. The two-mile journey to her new job at a photo laboratory took her along the banks of the Mississippi, so she would walk or bike the distance with her Holga camera around her neck, taking pictures as she went. 'When I started the project I was fairly new to the area, so part of the impetus was the simple curiosity of exploring new territory,' explains the 43-year-old photographer today. 'I found myself enamoured with the post-industrial landscape nestled within this historic but

slightly downtrodden neighbourhood, and I wanted to capture it on film.'

Jennifer had grown up in the Rust Belt city of Milwaukee, Wisconsin, so she already had a certain fascination for what she calls 'fading symbols of American industry'. Wandering the streets that bordered the river along the Gouldsboro Bend, she gravitated towards places and objects that had become weathered, worn or overgrown.

Anchor Buoy (2001) was taken with one of the first rolls of film that Jennifer used during her Mississippi walks and the success of that >



Railroad Ties, 2003.

◀ particular image galvanised her approach to the rest of the series. 'I loved the light, the textures, the relationship of the forms and the richness that the image took on with the split tone process,' she says of her chosen way to develop her Ilford HP5 films. 'It just felt right, like the camera and technique were a good fit for the subject matter.'

Jennifer graduated in photography from the prestigious Rhode Island School of Design (whose former tutors include Diane Arbus and Harry Callahan) and currently teaches darkroom

skills at the Louise S. McGehee School, but methodical planning or strict academic rules have never weighed down her practice.

She opted instead to walk or bike the streets and turn wherever the spirit took her. 'There were certain areas I would occasionally return to, because the subject matter was rich and varied, such as the chain yard that housed gigantic anchor chains and buoys, or because the area was undergoing rapid changes, but overall it was a pretty catch-as-catch-can process, exploring with open eyes, chasing the light and following my whims.'

Despite featuring some quite cumbersome industrial subjects, there is a sweet, meditative, perhaps even melancholic feel to many of the images in *Relics*. While Jennifer acknowledges that there is 'an inherent romanticism to the subject matter', she also believes this was a reflection of her mood and outlook while she was taking the pictures. 'For me photographing is a very Zen process, wandering with an open mind and being receptive to what the world has to offer,' she says. 'And while I was working on the series I was certainly aware that documenting the area was in certain ways an act of *memento mori*.' ▶



Stolen Car, 2002.

◀ It was unclear at the time how true a statement that would become. When news of the impending Hurricane Katrina broke in the early hours of 28 August 2005, a heavily pregnant Jennifer and her husband packed their important belongings – including four pets and two large crates of negatives – into a truck and evacuated their home for a motel in southern Alabama.

The following day, not only would the hurricane devastate vast swathes of New Orleans and the rest of the Gulf Coast, but the photographer would

also give birth to her first son, Claudio.

It was two months and 6,000 miles before the new family eventually returned home. Shaw turned her attentions to two new photographic projects, one that told the emotional story of her evacuation through children's toys (the surreal and oddly haunting *Hurricane Story*) and another that focused on the physical damage caused in the city's Lower Ninth Ward (the 2006 *Aftermath* series, which shares a similar split-toned sepia aesthetic with *Relics*).

However, while Hurricane Katrina obviously had a devastatingly transformative

effect on the city as a whole, the changes to this particular part of New Orleans have been partially man-made too, as the streets around the Gouldsboro Bend became the site for a dramatic regeneration plan. 'Walmart wiped out a segment of industrial shops and there was a major overhaul of the St. Thomas Projects, a public housing area that was torn down and redeveloped in the new urbanism style,' explains Shaw. 'In addition, the area has undergone a lot of gentrification since Katrina. It's the natural high ground, dubbed 'the sliver by the river', and after the flood this formerly edgy area >



Two Valves, 2004.



Power Plant, 2003.



Celeste St Wharf, 2004.

◀ became hot property. Many of the small houses built for working class families have been renovated into larger two storey homes, including that amazing little hand-crafted 'tin house' that I photographed in 2001, which no longer bears any resemblance to its former self.

'These days,' she adds ruefully, 'you're more likely to find a luxury SUV parked on the street than a rusty old delivery truck, though the neighbourhood still retains a bit of an unkempt air.'

Perhaps due to the personal upheaval that followed the *Relics* project or just the modesty that is a trait of many successful female photographers, Jennifer is reluctant to offer grand conclusions about the significance of the series and its relevance to recent American history. Having previously stated in *Black+White Photography* that she uses photography as a way of 'understanding the world and understanding myself', today Jennifer jokes that the main bit of self-discovery she

made during *Relics* was that she finds big industrial machinery 'kind of sexy'.

Nevertheless, the irony is that just 10 short years after using her camera to develop an intimacy with unfamiliar surroundings, those same photographs would be unrecognisable to a fellow newcomer to the area. *Relics*, then, is a powerful reminder to always photograph something while you have the chance, no matter how quotidian or built to last the subject may seem.



Float, 2004.

*'I found myself enamoured with the post-industrial landscape
nestled within this historic but slightly downtrodden neighbourhood.'*

YOUR B+W

PORTFOLIO

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► Canon EOS 550D

► EF-S 24mm f/2.8 lens







£50

STEVE WILLIAMS

STEVE'S KIT

- ▣ Sony Nex-7
- ▣ Sony 10-18mm lens

*'This project is entitled
The Fens and the pictures
were all shot on the same
day last September within
two kilometres of one another.'*





£50

JEAN MARIE DE BRAUWER

JEAN MARIE'S KIT

■ Nikon D800

■ 24-70mm f/2.8 lens

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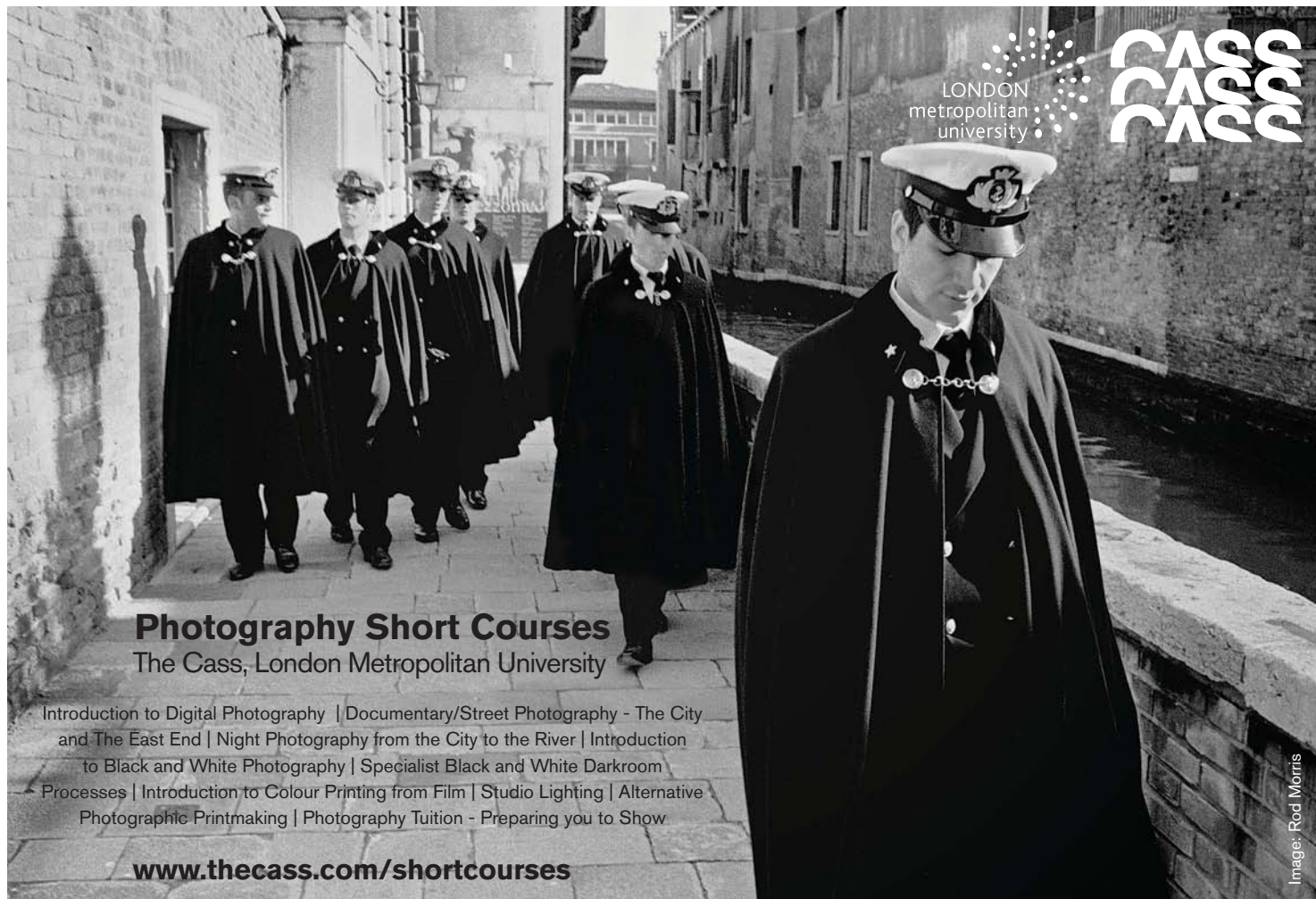
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FEATURE

CHARLESTON REVISITED

Discovering what is behind the accepted view of a place is only part of what **Mike Hoban** is interested in. When it came to photographing the Sussex home of the Bloomsbury group, he had his own ideas of how it should be portrayed. Elizabeth Roberts reports.

All images © Mike Hoban



Charleston Farmhouse, once the home of the famed Bloomsbury group, nestles in the Sussex countryside, charming visitors from far and wide. The ghosts of the artists, writers and intellectuals who spent time there sit comfortably among the hand-painted furniture and the flower laden gardens. It has an atmosphere of creativity and art that seduces the senses, exuding a nostalgia for the enchanting romanticism surrounding it. It is history frozen in time.

Or is it? For photographer Mike Hoban it has a darker side. 'I love Charleston,' he says. 'I love the history of the place and the idea of living that bohemian lifestyle. But the reality must have been very different from the picture of it we see today.' And so Mike decided to photograph Charleston from a different angle. 'I wanted to get beneath the surface,' he explains.

He was given permission to shoot the house in winter when it was closed to the public and the artifacts were under wraps. 'I'd never seen it mothballed like that until I went in on the first day of the shoot,' he says. 'I was immediately struck by how the light worked – maybe a bare bulb or a half open door. It gave you hints of what was there, rather than the complete picture. All the books and articles written about the place present a utopian view of how these people lived. But that's not the whole truth – there must have been conflict and anguish – and perhaps people don't want to acknowledge that.'

But this was what Mike was interested in. Being an arts and performance photographer, specialising in opera, he has a heightened sense of drama and is constantly thinking of new ways to portray it. That is how he came up with the idea of ›

'You are forced to look deep into the images rather than at them, not only because of their literal, but their implied, darkness.'









◀ shooting Charleston in out of date Polaroid film that he bought on the internet. 'I like it because it's unpredictable,' he explains. 'It's quite the opposite of a digital image where you know exactly what you are getting. With Polaroid you can have very different results, even if you use the same exposure, the same processing time. It's just the way the chemicals react.' He also felt that this medium, that he has so little control over, might well capture the elusive darkness he was searching out.

And he was right. The images, mysterious, intriguing and haunting take us to a Charleston that is unfamiliar. 'I wanted to show something that was less literal than the Charleston we are presented with,' he says. 'I thought about the people who lived there or visited the place – they were intellectuals, conscientious objectors, homosexuals at a time when it was illegal, they were artists and thinkers who often had complex personal lives. I thought about who walked up those stairs. What room did they go to? Was it a man going to a man or

'I wanted to show something that was less literal than the Charleston we are presented with.'

a woman to a woman? There was a lot of simmering sexuality but there must have been torment and suffering too – most artists experience these things. I wanted to see a glimpse of it in the photographs.'

The resulting set of pictures, entitled *A Different Palette/Charleston Polaroids* was shown at the Chelsea Arts Club in London earlier this year. Dramatically framed, the images entice you in – 'They lead the viewer to a place they perhaps

would rather not go,' says Mike. 'You are forced to look deep into the images rather than at them, not only because of their literal, but their implied, darkness.'

The small size of the Polaroid images, within their large frames, accentuates this intensity, demanding that the viewer spends time with them, engaging in their imaginary voyage into the past. But there is too a simplicity about them that presents the place without the romanticism that generally overlays it. It reveals the bare bones.

For Mike, however, this is not the end of the project; his fascination with Charleston continues. 'There is more I'd like to do,' he says. 'I would like to photograph the gardens by full moon – round the pond, through the trees...' It is something to look forward to.

CHARLESTON FARMHOUSE

Charleston Farmhouse is open to the public from Wednesday to Sunday and Bank Holidays from 25 March to 1 November.
Visit the website at charleston.org.uk.



READER WORKSHOP

People at work, their tools, materials and workplace offer a rich source of subject matter for the black & white photographer. Bearing this in mind we took five lucky readers to a special place in the Sussex town of Rye...

Merchant & Mills is a quiet phenomenon. The brainchild of Carolyn Denham and photographer Roderick Field, it has grown from a cherished idea into a highly successful business, selling its wares all over the world from London to Tokyo, New York to Sweden – but its heart, and its headquarters, is in Rye, on

the south coast. It was here that we brought *B+W* readers Cedric Sherwood, Christine Le Heup, Colin Field, Dan Schiraldi and Peter O'Brien to photograph the charms of the shop and workroom.

Our leader for the day was Roderick and, being a one-time user of film, he suggested to the participants that they should mimic the film approach by thinking carefully

before taking each shot (remember the price of a roll of film and the processing?). He also asked them to interpret their surroundings in their own individual way, to look at what interested them and to record their response. On the following pages you will see what they came up with.

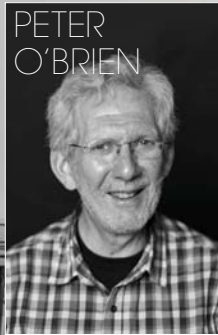
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COLIN FIELD







PETER
O'BRIEN



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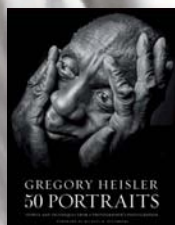




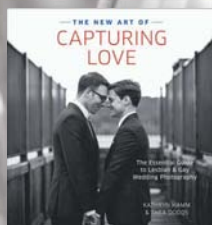
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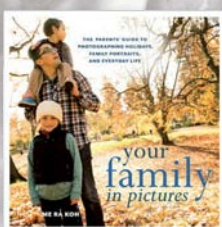
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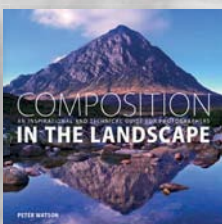
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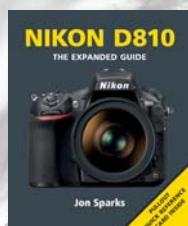
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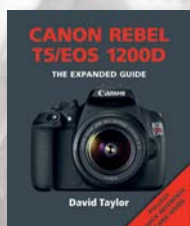
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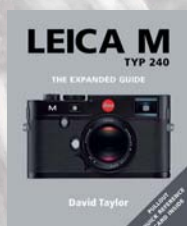
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A MODERN EYE

© Sirkka-Liisa Konttinen, courtesy
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This month Shoair Mavlian, assistant curator of photography at Tate Modern, reflects on the work of Finnish photographer **Sirkka-Liisa Konttinen** and her seminal work, entitled *Byker* – a moving documentary of a community on the point of disintegration.



Kendal Street, 1969.

Opposite *Girl on a spacehopper at the bottom of Janet Street back lane*, 1971.

Historically Tate did not collect documentary photography. However, in recent years, this approach has changed dramatically with the acknowledgement that it is impossible to understand contemporary lens based practice without considering the tradition of documentary photography on which so much of it is based. This change has seen a focus on collecting and displaying documentary photography in the gallery with displays of artists such as Don McCullin, Chris Killip and Karen Knorr. Sirkka-Liisa Konttinen's work is rooted in this history of

'By the time Konttinen arrived in 1969 Byker was suffering from extensive neglect and demolition was already under way.'

politically and socially engaged documentary practice and her series *Byker* (1969-1981) has come to be known as a key example of British social documentary.

Born in Finland in 1948, Sirkka-Liisa Konttinen showed an interest in photography from an early age and moved to London as a young adult to study film at the Regent Street Polytechnic. It was during this time in London, while still a student, that Konttinen met

up with a like-minded group of fellow students, with whom she formed the Amber Film and Photography Collective. In 1969, shortly after its formation, the group decided to relocate to Newcastle-upon-Tyne in the North East of England, the objective being to establish a creative relationship with local communities and to document working class life in the region. Konttinen has been a key member of Amber since its

formation and is still active in the group today, contributing to nearly five decades of production. The Amber Collective is the longest running collective practising in the UK.

Byker is a seminal documentary project which Konttinen began almost immediately after the group relocated to Newcastle. The title of the project refers to the inner city area on the east side of Newcastle, a working class area built during Victorian times and strategically located close to both industry and the river. Up until the 1960s Byker consisted of row upon row of terraced flats housing a self-contained >



community. However, Byker was already destined for wholesale demolition to make way for a new master planned estate designed by architect Ralph Erskine. By the time Konttinen arrived in 1969 Byker was suffering from extensive neglect and demolition was already under way. For Konttinen the resilience, humour and vibrancy of the put-upon Byker community translated into setting up her home there and a photographic project spanning twelve years, a portrait of a rich working class culture on the eve of its destruction.

What is remarkable about the series is the range and variety of images, from formal studio portraits to images captured spontaneously on the street, and intimate views into the domestic living quarters of the people of Byker. This close perspective is down to Konttinen's continued engagement with the local community which she lived as



Heather playing the piano in a derelict house, 1971.

part of for six years, until her street was demolished and she too was forced to leave. Konttinen also puts her acceptance by the locals down to the fact that she

was a foreigner explaining that: 'Being a foreigner gave me one advantage – I could be nosey, and be forgiven. Many doors were opened for me that would

have remained closed to another photographer, and invitations extended to the kind of hospitality and intimacy that would normally be reserved for family only'.



Young couple in a back yard on a summer's day, 1975.



Children with collected junk near Byker Bridge, 1971.

This trust was built up over an extended period of time during which Konttinen also experimented with different approaches to documentary practice, at one point setting up a portrait studio in a disused hairdressing salon and offering free portraits to the locals. This enabled her to both engage with and build relationships within the community in the early stages.

Like many of Konttinen's long term projects, *Byker* exists in many different forms. In 1983 *Byker* was released by Amber as a film and at the same time it was published as a photobook, while the exhibition toured in Europe, Mexico, USA and China. These different forms of presentation offer alternative ways of viewing the project and provide a more in-depth understanding of the

community. The use of carefully placed excerpts of text in the photobook gives a descriptive and often comical insight into the inner workings of the community by juxtaposing different perspectives, including text written by Konttinen, with interviews and stories being recounted by the residents of Byker. The texts also give an honest and abrupt insight into how the photographer herself was viewed within the community and how she was received and viewed as an outsider.

In a move which reaffirmed

'Being a foreigner gave me one advantage – I could be nosey, and be forgiven.'

her connection to the area, Konttinen returned to Byker in 2003, and began a new project titled *Byker Revisited*, this time documenting the new inhabitants of the Byker Wall Estate. Although the redevelopment of the 1960s promised to keep the community intact, by the time the regeneration was complete less than one fifth of the original inhabitants remained. For Konttinen, returning to Byker was like returning to an unknown landscape with very few familiar faces. She spent six years making *Byker Revisited*, photographing the remaining original residents alongside the later arrivals, highlighting both the loss of a generations-long community and the emergence of a new, now widely multicultural and a much more transient one.

YOU MIGHT
ALSO LIKE...

Chris Killip (b.1946) and Graham Smith (b.1947) both made extended documentary projects in areas of the north east of England in the 1970s and 1980s and in 1985 showed their work together in an exhibition titled *Another Country: Photographs of the North East of England* which toured to several locations around the country.

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ALL ABOUT PRINTING

There's nothing that beats the tactile quality of a photographic print but achieving the right mood and character for the image takes sensitivity and skill. **Eddie Ephraums** on creative artistry and how to achieve it.



Last May I went to Photo London, the international photo fair, featuring many of the world's leading galleries. It was a wonderful opportunity to see photographs exhibited in the flesh, in their printed form. The prints came in all shapes and sizes and I was struck by how much their size, ranging from diminutive to heroic, affected their meaning – unlike seeing images on a screen when there is no guessing what size they should be viewed, or whether your screen matches the artist's calibrated screen. Photographs really do have to be viewed in their original, conceived form to

CANAL-SIDE BICYCLE, AMSTERDAM

First light provides such wonderful opportunities. All three images here were taken in a 10-minute window and within a 10-metre radius of each other. A *contre-jour* subject like this can take on a whole other mood if printed low key. The addition of a cool, as opposed to warm, sunlit tone is intended to create a more dreamlike, other worldly feel.

Fuji XE1 with 35mm f/1.4 lens, 1/4000sec, ISO 200

appreciate their full meaning.

For me, nothing beats the tactile, physical presence of a beautifully crafted print. After writing about shooting film in the past five issues of *B+W Photography*, I want to take the next step here and talk about

printing. At the fair, I noticed there was something about those prints made from negatives, using darkroom, wet processes. I asked myself what this difference was. Talking with a fellow film-user and platinum printer friend, his theory was that prints made from

negatives have more 'physical volume'. I get what he means, but it's just as hard to explain this in writing as it is to experience the tactile nature of a print on the screen. It's why I like to print and to view original prints: they speak for and of themselves.

With a traditional wet process there is a physical or chemical limit to how far we can take it. If we want to push things further than the process permits, we have to invest something else, typically of ourselves, in the process. Call it artistry. With digital post-processing methods it's possible to rely on software to push an image or refine it that bit further, and then some more, beyond what's natural with a traditional ›

'Prints need to have a certain presence about them. They must captivate and engage the viewer, and somehow continue to do so.'

BIKE AGAINST TREE

All three pictures were shot with the Fuji (50mm equivalent) prime lens wide open. Imagine them with the aperture stopped down. Here, all that was needed was some edge burning-in, and to retain that sense of early morning light bouncing back into the shadows. Higher contrast would kill the effect.

Fuji XE1 with 35mm f/1.4 lens, 1/3200sec, ISO 200



< process. And before we know it, this can create an overly 'refined', perfectly manufactured-looking, homogenous result.

Whether we use analogue or digital processes, once the process is mastered an element of it has to be unlearned. This is especially true if we want to make it our own and prevent it becoming stylised. Prints need to have a certain presence about them. They must captivate and engage the viewer, and somehow continue to do so. How can over-worked digital images do this if they leave nothing to the imagination or to the human hand of the artist?

One of the most beguiling things about Photo London was the emotional effect different printing processes conveyed. I'll let you be the judge of my images here, that are in part a nod to B&W printing processes over the ages: whether it's the wonky wheel, Lartigue-inspired, chlorobromide, warmtone silver print effect, or the cool toned, Payne's grey, dreamlike world of Sarah Moon, or the rich sepia-brown, salt type print of the old bike against the tree. In truth what really inspired the way I processed these images was how to emotionally convey the way I felt about each subject. I knew I liked cycling, but I didn't realise I liked it so much. It's amazing what photography – and especially printing – gets me to see.

WONKY WHEEL

First I photographed the whole bike with the zig-zag shadow running up the steps, but it was too literal and lacked humour. Going in closer, printing the shadows black and keeping the midtones quite bright, yet flat, has emphasised the form of the idea behind this picture. In contrast, imagine it printed low-key, like the canal-side image.

*Fuji XE1 with 35mm f/1.4 lens,
1/4000sec, ISO 200*

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TECHNIQUE

All images © Lee Frost



MAKE THE MOST OF LIGHT

It's the primary ingredient in every picture we take – without it there would be no photography! **Lee Frost** looks at light, the role it plays in the monochrome image, and how to use it to best effect.



ST LEONARDS PIER, SUSSEX

When the weather's grey and drab it's tempting to pack your camera away and head home, but in such conditions I often dig out my 10-stop ND filter as the soft light is ideal for creating long exposure fine art images.

Canon EOS 5D MKIII with 17-40mm lens, 200 seconds at f/22, ISO 100



NEAR GEYSIR, ICELAND

The graphic simplicity of this winter landscape has been aided by the fact that the weather was grey and overcast. The lack of detail in the sky works well, echoing the starkness of the snow and providing an uncluttered background for the trees.

Canon EOS 5D MKIII with 24-70mm lens, 1/250sec at f/8, ISO 800

I've always been an impatient photographer. I hate returning home feeling that an early start or a late finish, a long hike or a soaking in the rain was a waste of time. I have to be rewarded for my efforts. Which means come what may, I like to get at least a few shots in the bag.

In the good old days of film, I used to carry two 35mm camera bodies when I went out shooting. One was loaded with colour film and the other with black & white. If the weather played ball and produced nice light, I'd generally reach for the colour camera. But if I found myself dealing with a dull, drab day, or the sun dipped behind cloud and took the edge off the light, I'd take black & white photographs instead. Consequently, I rarely took colour photographs in overcast weather and I hardly ever took black & white ones in sunshine.

I worked in this way because back then, to me, the quality of light wasn't as important for black & white photography as it was for colour.

The colours we see are dictated by the light falling on them – its harshness and intensity and also its colour temperature. So at sunrise and sunset, when the light's very warm because its colour temperature's low, the landscape is bathed in a beautiful golden glow and it's natural to want to capture the scene in a realistic way – by shooting in colour.

On a damp overcast day it's a different story. Colours tend to look flat and drab

– which means colour photographs taken in such conditions also look flat and drab. However, the low contrast and soft light is actually ideal for black & white. Which is why I carried that second camera body loaded with Ilford HP5 or Fuji Neopan 1600.

I still work in the same way today, for exactly the same reasons. The main difference now, of course, is that instead of carrying two bodies loaded with different

films I use just the one digital SLR, shoot everything in colour in Raw format then convert selected images to black & white later. It's a win-win situation!

You may see this as a strange way to work, but for me it's perfectly natural because I'm not dedicated to black & white or colour and instead switch between whichever medium I feel will give me the best image in any given situation, based on the subject and what I'm trying to portray in my photographs of it – which is usually dictated by the weather and, of course, the light.

In black & white, what constitutes 'good light' is based on different criteria to colour because we're no longer trying to depict realism. As soon as colour is removed from an image, that image ceases to be real – one of the reasons I love black & white photography in the first place is it offers endless freedom for creative interpretation. Light therefore plays a different role. Instead of adding a sense of realism, the job of light is to reveal shape, form, detail and texture.

Dull, overcast weather is generally undesirable for colour photography, but for black & white it's highly versatile because the low contrast and soft light produces rich, detailed images with a wide tonal range. For long exposure (10-stop ND) coastal shots I love overcast weather as it allows me to create simple, evocative images where the sky and sea act as a smooth, plain background to any solid elements I position against them. Soft light is also ideal for portraits as you can record loads of detail in the skin, and for detail shots of any kind such as patterns in rock. Woodland photographs also benefit from dull weather



INLE LAKE, MYANMAR

Bright, hazy weather creates very high contrast lighting and a limited tonal range. It's pretty useless light for colour photography, but lends a simplicity and starkness to black & white that works well on the right subject.

Canon EOS 5D MKII with 70-200mm lens, 1/160sec at f/8, ISO 100



DALBEG BEACH, ISLE OF LEWIS, SCOTLAND

Stormy weather creates fantastic light for landscape photography – the combination of a dark, dramatic sky contrasted with a sunlit foreground is hard to beat.

Canon EOS 5D MKII with 17-40mm lens, 0.6ND hard grad, 1/250sec at f/16, ISO 200

as you don't have to deal with high contrast which blocks up shadows and blows highlights – try shooting in woods when the sun's shining and you'll see what I mean.

Remember, also, that the image your camera's sensor records is only the starting point. A Raw file is really a digital negative that contains the information you need but then leaves you to interpret and manipulate that information as you see



TRINIDAD, CUBA

This young girl was sitting in the window of her home and her face was flooded with reflected daylight. The softness of the light was perfect for her flawless complexion while the fall-off in illumination inside the room created a naturally dark background.

Canon EOS 5D MKIII with 70-200mm lens, 1/320sec at f/4, ISO 400

fit. Just as we used to dodge and burn and use different contrast grades in the darkroom to achieve the desired look, so you can do the same using your computer and applications such as Photoshop, Lightroom and the very popular Silver Efex Pro. In other words, photographs taken in dull weather don't have to look like they were. They don't have to be flat and dull. They can be contrasty and full of drama.

Speaking of which, stormy weather is hard to beat if you want to create dramatic images. A dark, menacing sky paired with a sunlit foreground creates an unbeatable combination. Landscapes shot in stormy light don't need colour to be successful. In fact by converting to mono you can boost the drama even more without the final image looking unnatural. It's all about confidence – see how far you can darken an image before it looks wrong, or increase contrast before it goes totally over the top. You'll be surprised just how far you can go.

The other type of light that colour landscape photographers loathe is the harsh, contrasty stuff you get in sunny weather, especially around the middle of the day when the sun's overhead. It's even worse in summer because the sun reaches its zenith by mid morning so the light's very harsh for most of the day – and haze often makes an appearance, just to make life even more difficult.

But I don't mind this kind of light at all. In fact I like it – a lot. Why? Because when I'm faced by such conditions, all I do is pop my Canon EOS 5D MKIII back into my backpack and bring out my infrared modified Canon EOS 5D MKII. Strong, middle of the day sunlight is ideal for infrared photography. Foliage comes out ghostly white. Blue sky (if it is blue) goes black. White clouds turn into balls of cotton wool. Deep shadows and shimmering >



NEAR GRUNDAFJÖRDUR, ICELAND

The light on a bright overcast day is very revealing and allows you to capture a wide range of details and tones. It also produces Raw files that give you lots of scope for creative interpretation.

Canon EOS 5D MKIII with 70-300mm lens, 1/320sec at f/5.6, ISO 800



MARRAKECH, MOROCCO

Strong sunlight casts shadows that can create interesting patterns and become a subject in their own right. I spotted this photo opportunity when I wandered into a café to escape the heat.

Canon EOS 5D MKIII with 24-70mm lens, 1/320sec at f/8, ISO 200



DALBEG BEACH, ISLE OF LEWIS, SCOTLAND

The lighting direction wasn't ideal for this shot as the stone walls were mostly in shadow, but use of a strong ND grad on the sky, careful exposure and judicious post-processing allowed me to capture the mood of the scene.

Canon EOS 5D MKII with 17-40mm lens, 1/250sec at f/9, ISO 200

architecture – and a single building can be the source of many different images if you explore it from different angles.

Not only must you consider the overall quality of the light when shooting, but also the direction it's coming from in relation to the scene and your camera, as this has a profound effect on how much or little texture and modelling is revealed, and how high the contrast is.

Frontal lighting, created when the sun is behind the camera, is perhaps the least

dramatic way to light a subject or scene because shadows fall away from you so depth and form is lacking. Of course, you may not want or need depth – I often keep the sun to my back when shooting abstracts, patterns and details. Frontal lighting can also work well for portraits if you're shooting early or late in the day and the sun's low in the sky as your subject's face will be bathed in soft light.

A more effective option is to keep the sun on one side of the camera so light strikes the scene at a right angle. This is particularly effective when the sun is close to the



VINALES, CUBA

Infrared photography is well suited to strong light so I tend to carry an IR converted digital SLR when I'm travelling, and use it in the middle of the day when the light quality's not so great.

Canon EOS 5D IR, with 17-40mm lens, 1/160sec at f/11, ISO 100

SHADY DEALINGS

If the light's harsh and you're struggling to get shots that you're pleased with, all you need to do is step into the shade where the light is reflected and much softer. Shade light is particularly good for portraits as it allows you to capture so much detail in your subject's face – I shoot most of my travel portraits in the shade as it beats direct sunlight hands down. Shade light is also very effective for details and patterns. If there's no shade naturally when you're shooting details, you may be able to create some by casting a shadow of yourself over the area you want to photograph. A reflector held between subject and sun will also soften the light and produce much better results.

WEATHER TO WATCH

I'm a bit of an obsessive weather watcher; not so much because I'm a fair weather photographer, but more because I like to have an idea of what the weather's likely to be doing, for better or for worse, when I head out. Armed with that information I can then formulate a plan of action, which will include the type of locations I'm likely to visit and the techniques I may employ. If it's going to be bright and sunny, for example, I may decide to shoot infrared images, whereas a dull, overcast day or a stormy, windy day is well suited to long exposure images made with the aid of a 10-stop ND filter.

The three main weather websites I use are: metoffice.gov.uk, metcheck.com, xcweather.co.uk. I wouldn't say any one is better than the other and often I consult all three just to see if they concur. Ultimately, if you want to know what the weather's really doing there's only one thing for it – to get out there.

horizon during the morning and evening as shadows rake across the scene, revealing texture and adding a strong sense of depth to your images. Polarising filters also give the strongest effect on side-lit scenes.

You may not think about using a polariser for black & white, because it's



NEAR KENTUNG, MYANMAR

When I'm shooting portraits on location I often pose my subjects in the shade as the light's much more characterful and easier to control. In this case the two ladies were standing in the entrance to a tribal house.

Canon EOS 5D MKIII with 50mm lens, 1/250sec at f/1.8, ISO 100

mainly associated with increasing colour saturation and deepening blue sky – but darker blue also means darker grey when you convert the image, which can be beneficial, and the way a polariser boosts colours is by reducing glare, which also improves clarity and contrast in black & white as well as colour.

Another option is to shoot into the light or *contre-jour*. When the sun is low in the sky this approach can create stunning results. At the same time, it's one of the trickiest lighting techniques as contrast is maximised and the chance of getting the

exposure wrong is increased due to the excessive brightness of the sun and sky.

If you rely on your camera's metering system to determine exposure, the reading obtained will be influenced by the brighter parts of the scene and any solid features will probably record in silhouette because they're in shadow – statues, trees, buildings and so on. This effect can work well, especially at sunrise and sunset, but if you set out to produce silhouettes, be sure to keep the composition simple, otherwise you'll end up with a confusing muddle of overlapping black shapes.

To create a backlit effect when shooting into the sun, all you have to do is meter for the shadows so the highlights overexpose – a great technique to try in woodland with sunlight bursting through the trees, or in misty weather. The easiest way to do this is by gradually increasing the exposure in 1/3 stop increments – using your camera's exposure compensation facility – until the image looks right. This may require +2 stops or more of exposure compensation. The more you overexpose, the more high key the final image will look. Again, experiment and see how far you can push this technique.

There's an increased risk of flare when shooting into the light so you need to keep your lens elements and filters clean. That said, on the right subject flare can work well anyway, so don't worry if you see it streaking across your shots. Shadows also rush towards the camera when you shoot into the light and this adds a sense of tension and urgency that can work brilliantly, as well as providing an effective lead in as the shadows form converging lines.



LONDON, ENGLAND

Bright sunlight is harsh and intense. This makes it generally unsuitable for landscapes and portraiture, but ideal for bold subjects such as architecture and abstracts.

Canon EOS 5D MKIII with 17-40mm lens, polariser, 1/125sec at f/11, ISO 200

TECHNIQUE

All pictures © Tim Daly
except where stated

PHOTO PROJECT 24:

CITY OF SHADOWS

If you have already noticed how atmospheric light can change the look of your favourite places, then why not turn this into a project?

Tim Daly shows you how to capture those fleeting moments.

© Gabriele Croppi



SECTION 1: THEME IDEAS

Choose one of the following themes that link into your local area and be mindful of the best time of day to shoot. Remember, it's not important how many images you create; what's important is to capture one fleeting atmospheric moment.



66
B+W

Gabriele Croppi's astounding book *New York: Metaphysics of the Urban Landscape* captures those rare moments when light, the city and the passage through it are perfectly frozen in time. Croppi also finds these moments next to some of the greatest cultural landmarks, such as this example made in Pisa.

Photography, above all else, is about light and time and our project this month brings together those two protagonists. Dusk, dawn or the magic light of early evening have fascinated photographers over the years, but what about those unusual events when light and man-made structures conspire to construct a visual spectacle?

For this project we're going to explore the project of light in the city and the idea that we can capture those rare fleeting moments in a single shot.

INSPIRATIONAL QUOTE

'A photographer must be prepared to catch and hold on to those elements which give distinction to the subject or lend it atmosphere. They are often momentary, chance-sent things: a gleam of light on water, a trail of smoke from a passing train, a cat crossing a threshold, the shadows cast by a setting sun.'

Bill Brandt

1 THE ARCHITECTURE OF COMMERCE

Many unspectacular industrial and commercial buildings are transformed by descriptive light and can be easily re-imagined in a project. Look beyond famous examples of architectural styles and see if you can find other gems among the commercial districts of your home town.

Aim to get a human figure in your shot, as this example shows, so we have a better idea of the scale. Look at photographers such as EO Hoppé, who left us with some spectacular images of Battersea Power Station. Bill Brandt's images of gloomy mills and smoky factories are worth a look too.

2 ON A DOMESTIC SCALE

If you are drawn to smaller, quieter elements then why not try to capture atmospheric light in a domestic setting? These images could be observed or set-up with a few carefully chosen props and shot over a period of time. This example, for instance, is a window that I've been shooting for over ten years – each time it's different and no two images are the same.

For inspiration, look at the window sill pictures of Josef Sudek and some of the domestic themed images by Abelardo Morell.



3 ALONG THE NARROW STREETS

Close-knit alleyways found in the older commercial centres of most towns and cities create their own unique kind of light show. Make an effort to scope out your territory before shooting and make some notes on the times of day when the light is at its most descriptive.

This example, shot in a narrow alleyway in Florence, captured a slit of light that disappeared within 20 minutes, so you have to be in the right place at the right time. Henri Cartier-Bresson and Eugene Atget are two photographers worth looking at to see how they deal with the geometry of light within confined spaces.



4 OPEN TO THE ELEMENTS

If you are drawn to full-on wreckage and decay then decide to shoot your chosen quarry when the light is as spectacular as this example shows. Look for visual rhythms and see if the light creates dynamic shapes that aren't ordinarily present.

For inspiration, look at the landscapes of Minor White, especially those where he has gathered in the giant shadows of nearby trees and pylons.



5 THE ABSTRACT WORLD

Even in the most ruthlessly designed metropolis you'll always see some evidence of the natural world. Think of this project as a visual treasure hunt, prompting you to find the most exquisite abstract arrangements in the most unlikely of locations, as this example shows. Look at photographers such as Brett Weston and Aaron Siskind and see if you can collect up as many fragments of the city as you can find.



SECTION 2: CHOOSING A TONAL STYLE

Fortunately, black & white prints are made in lots of different tonal and contrast styles – but which one is for you?

68
B&W

1 SOFT TONES AND MANY GREYS

This type of print is descended from chemical photography where darkroom alchemists devised wonderful potions and processes for eking out tone from all areas of the print. Producing a visually stunning result, these kinds of prints made a virtue out of tone control using the famous Zone System alongside silver-rich paper and two stage print developers.

Nowadays you can mimic these kinds of results by playing with Lightroom's B&W sliders – especially the Yellow, as shown here. By reducing the Yellow in your image you'll start to see a creamy, light grey appearing which can replace harsher whites and give the print a richer register.



2 BRINGING OUT TEXTURE

Texture can be a spectacular element of your print, as shown here, if you carefully edit it into prominence. Shooting at a particular time of day will really help to show the effect of raking light on a surface, but you can also enhance this further by using Lightroom's miraculous Clarity tool, found in the Presence panel.

Increasing Clarity increases contrast and sharpness on those areas of your image that are textured, leaving flat colour areas alone. You can also enhance texture further by using the Detail tools, raising the texture by increasing the Amount slider from 25-75.



3 BALANCING ORIGINAL COLOURS IN MONOCHROME

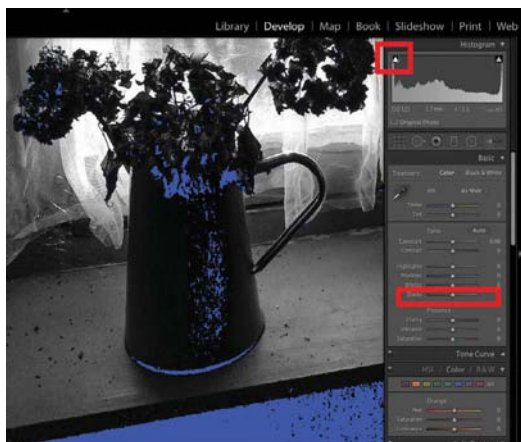
Lightroom has a built-in recipe for making the initial translation from colour to monochrome (Lightroom>Preferences>Presets tab>Apply auto mix when first converting black and white), so you may want to switch this off if you'd rather be in total control.

Aim to make each important shape in your image stand out from each other by moving the B&W sliders until they darken or lighten. Keep an eye out for noise, especially if you've made extreme adjustments with Blue.

SECTION 3: CONTROLLING HIGH CONTRAST IN LIGHTROOM

Shooting dramatic black & white can be a rewarding business, as long as you keep an eye on the two polar extremes of highlight and shadow.

1 WORKING WITH SHADOWS



Empty black shadows are the enemy of all print photographers, as we'd rather see detail in every area of the print. When shooting in lighting extremes, you'll be drawn to rich black shadows as

these define the full dynamic range of tones in your image – but you need to be wary of their extent.

Lightroom's excellent Shadow Clipping tool is set at the top left hand corner of the Histogram and when editing in the Develop module this needs to be switched on. Do this by clicking the tiny triangle, as shown, until you see a thin white line around its box.

Once switched on, the Shadow Clipping tool marks empty black areas of your image with a bright blue colour. All areas under this blue marker colour will print solid black with no visible detail. If no blue appears then your blacks aren't hitting their maximum value. If, however, you see lots of blue patches then you'll need to decrease the Black slider to minimise them, but still retain some element of pure black.



3 USING PRINT PROFILES

All black & white photographs should be printed with profiles as the print profile does an excellent job of re-mapping the tones of your image into the available dynamic range of your chosen paper. Remember, when printing on soft, cotton art papers you won't get the same full-on black as you'd get on glossy media.

In Lightroom's Develop module choose the Soft Proofing option, as shown, then select your paper profile from the Profile pop-up in the Soft Proofing dialog, installing this beforehand if you haven't done so already. Once selected, the profile will change the way your image appears on screen and do a better job of mimicking how it will appear on your chosen paper.



2 WORKING WITH HIGHLIGHTS

Extremes of light can also cause highlight burn out, especially if you are working on Jpeg rather than Raw files. If in doubt, use Lightroom's Highlight Clipping tool, which is found on the top right hand corner of the Histogram dialog box.

Click the tiny triangle icon until it has a thin white line around it, then you should see some areas of your image rendered with a red marker colour. If this is the case, all areas lying under the red patches will print pure white without a visible dot of detail – which is usually a very distracting thing in a print.

It's essential to have a little bit of pure white in a print (unless it's deliberately low-key or flat in contrast), so if this is the case increase the Highlights slider until you start to see some red patches appear, as shown.



PROJECT OUTCOME

Even the most unpromising locations can turn interesting when the conditions are favourable, as this abandoned trailer in a car park shows.

Aim for a single atmospheric shot as your end point.

INSPIRATIONAL ARTISTS

GABRIELE CROPP

Gabriele's astounding book *New York: Metaphysics of the Urban Landscape* is available for around £30. There's also an intriguing film of his project online at the address below:
vimeo.com/106164633

timdaly.com

All images © Andy Luck

Samsung's NX1 is a new mirrorless camera that has DSLR pretensions and a DSLR presence to go with it. In a similar vein to Panasonic's GH4, the Samsung NX1 is a big camera for a mirrorless model, but with 28.2Mp it has nearly double the resolution of the GH4 and more pixels than any other APSC DSLR.

The extremely high quality magnesium alloy shelled, weather sealed body also puts the NX1 squarely in the territory of APSC DSLR cameras like the new Canon EOS 7D MkII and Nikon D7200.

The NX1 weighs less than competing DSLRs, but still feels chunky at around 550g. It feels even meatier once you add one of Samsung's APSC-sized lenses. For example, the 16-50mm f/2-2.8 S ED OIS standard zoom weighs 655g and the 50-150mm S lens I also tried with the camera weighs a hefty 915g.

Both of these S brand lenses are also very expensive



£1,299
(body only)

SAMSUNG NX1

With its strong specifications and high quality body, Samsung's new mirrorless camera rivals full-frame DSLRs. **Andy Luck** puts it to the test.

(at around £940 and £1,200 respectively) but bring superior optical performance, high build quality and weather resistance to what is currently a rather limited NX fit lens line-up.

In the hand, the NX1 with lens attached is on the heavy size but its fit and finish feel of a very high order. The small LCD status screen on the top

plate adds to the impression that this camera has more in common with professional DSLR cameras. However, the positioning of the shutter speed dial, set back behind the shutter release button, is a little odd and feels a bit awkward.

The 3in Super AMOLED screen provides a beautifully clear and smooth display with

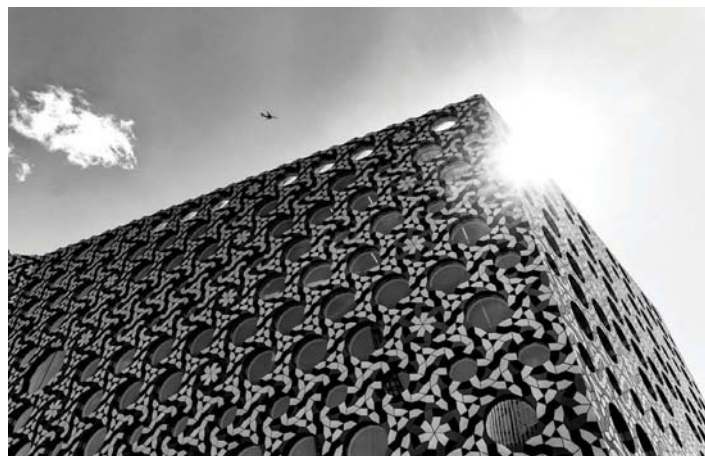
very natural looking colours and does not suffer from reflection outdoors as so many monitors do. It also tilts, which is a very welcome addition. The electronic viewfinder, with 2,360,000 dots and 100% coverage, is also among the best out there, providing a big, bright picture with a very low lag time.



THAMES BARRIER

Metering was very good in challenging conditions and the dynamic range of the NX1's files allowed me to emphasise these clouds for creative effect in post-production.

Samsung NX1 with NX 16-50mm f/2-2.8 S OIS lens, 1/640sec at f/5.6, ISO 100



RAVENSBORNE COLLEGE ON THE GREENWICH PENINSULA

The detail recorded by the NX1's 28 million pixel sensor is right up there with full-frame cameras.

Samsung NX1 with NX 16-50mm f/2-2.8 S OIS lens, 1/400sec at f/6.3, ISO 100



'In performance terms, the new Samsung NX1 could be the photographic surprise of the year.'

LIKES

- ▶ **Lovely OLED screen and EVF**
- ▶ **Blistering 15fps**
- ▶ **Very good IQ**
- ▶ **Strong build**
- ▶ **Fast AF**

DISLIKES

- ▶ **Current lack of any super telephoto lenses**
- ▶ **Wall charger should be supplied**
- ▶ **USB battery charging only**
- ▶ **Limited battery life**

In performance terms, the new Samsung NX1 could be the photographic surprise of the year, with a blistering 15 frames per second burst shooting with full autofocus and 4K video, all quite impressive for less than £1,300.

When the camera is in full speed mode it sounds fantastic, with an addictive, well damped and sewing machine-like shutter sound that rattles off the still frames at an unprecedented rate.

Samsung's smartphone experience has resulted in the NX1's powerful Quad-core DRiMe processor that does an amazing job moving the NX1's large Raw files (along with simultaneously recorded Jpegs) with such alacrity.

The buffer of around 20 shots or so in Jpeg+Raw is reached in short order, however, and requires a fast card to clear quickly. Nevertheless, this is still impressive stuff, outgunning the frame rates of even the top sports-orientated DSLRs – including full-frame cameras –

by quite some margin!

The NX AF system III in this camera is also perfectly capable of keeping up. Claimed to be the world's fastest, it utilises 209 contrast detect and 205 cross-type phase detection points across an impressive spread encompassing 90% of the frame area. I found it tracked fast moving subjects quite effectively, giving very little away to top full-frame sports-orientated cameras.

Then there is the sensor itself, which is a 28.2Mp, APSC BSI (Back Side Illuminated), CMOS sensor. Not only is this the highest pixel count in its class, but the BSI system is a first for an APSC camera and has several benefits



PETER BURKE'S *ASSEMBLY*, WOOLWICH RIVERSIDE

The NX1 with the standard NX 16-50 lens yields very crisp, high-resolution results for both stills and video.

Samsung NX1 with NX 16-50mm f/2-2.8 S OIS lens, 1/100sec at f/8, ISO 100

TECHNICAL SPECIFICATIONS

Camera type	Mirrorless, interchangeable lens
Sensor	28.2 megapixel APSC BSI CMOS
Resolution	6480 x 4320
File formats	Raw, Jpeg, MP4
Shutter speeds	30 to 1/8000sec
AF	205 point hybrid system
Max burst rate	15 frames per second
ISO	100 to 25600
LCD	3in with 1,036,000 dots
Viewfinder	EVF OLED 100% coverage
Storage	SD, SDHC, SDXC, UHS-I, UHS-II
Connections	Wi-Fi, NFC, Bluetooth, USB 3.0, Micro USB
Dimensions (WxHxD)	138.5 x 102.3 x 65.8mm
Weight	550g

in lower noise and better low light performance.

I was impressed with the level of detail and the colours and tones from this camera, which are close to full-frame standards.

Battery life is rated at 500 (CIPA), which is somewhat limited compared to the 1,110 shots you would get from the Nikon D7200. My experience bore this out as I was down

to the last bar after 276 shots, so I am not convinced battery performance is up to DSLR standards. The optional battery grip for the BP1900 battery would probably be a wise investment if you were planning to make much use of the NX1's high speed shooting capabilities. This would, of course, also add further weight and bulk to the camera.

VERDICT

All the speed in the world would mean little if the image quality wasn't something pretty special but with the NX1's 28.2Mp back side illuminated sensor comes some of the best IQ currently achievable with an APSC camera.

Some will still prefer an optical viewfinder, but the Samsung NX1 is the current peak of electronic viewfinder, mirrorless design. It leaves everything else standing in terms of speed and, for the money, sets the bar very high for others to try and reach!

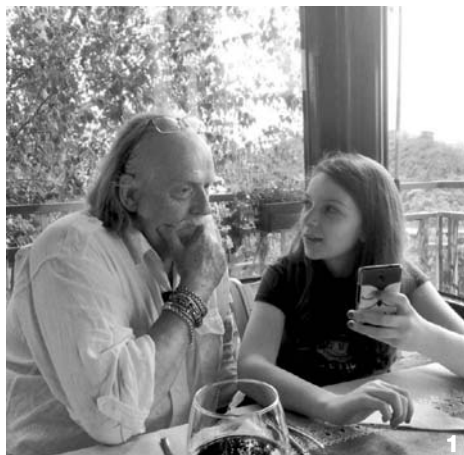
RATINGS

▶ HANDLING	94%
▶ PERFORMANCE	98%
▶ SPECIFICATION	95%
▶ VALUE FOR MONEY	97%

96%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

When it comes to modern technology it's the younger generation, born and bred to it, that have the edge. **Tim Clinch** introduces star guest, 11-year-old **Martha Shaylor** who's been teaching him a thing or two...



72
B+W

I'm old enough to remember the days before the now ubiquitous remote control for the TV. In those days there was much consulting of the *Radio Times* before I, as the youngster, was asked to get up from my chair, walk across the room and click the big clunky switch round to see what was 'on the other side'.

When the first remote control arrived in our household it was solely for use by my father. The man of the house.

Even in those days I was aware that my dad didn't really know what he was doing with it, but it was considered 'man's work' to use it and for me, a mere child, it was firmly out of bounds.

Well...based on the principle that things have changed, I've just discovered the best bit of kit that anyone struggling with mobile photography could get to ease their passage into this exciting new world – a child. Preferably one with a mobile phone.

Andrew Shaylor (my great friend and oft mentioned splendid photographer – see shaylorphoto.com), his wife and 11-year-old daughter, Martha, have just spent a few days with us in Bulgaria. Young Martha, like most youngsters, loves her mobile phone and is an avid (and I hasten to add, carefully parentally monitored) user of Instagram and other forms of social media.

Instagram, as I have banged on about at length in recent columns, has become a home for some really great work and many inspiring photographers are now using it. I urge you to try it. But as Andrew and I were sitting discussing its merits over a

long lunch and discussing what we could and couldn't do with it, a small voice on the other side of the table piped up, 'It's easy...you just do this, then this'. Then,



I was instructed with alarming simplicity about some app I'd been trying out and finding a bit fiddly, and then, with what was, I have to admit, a slightly exasperated sigh, I was asked, 'Do you have Retrica on your phone? It's what I use.'

Yes...Martha, aged 11, was writing my column for me! The ease with which Martha used the apps, and the instinctive knowledge gained, I guess by being part of a generation who had grown up with this stuff, was a revelation!

Martha is a natural when it comes to taking pictures. Is part of it the fact that her dad is a great photographer? I guess so, but it's also the fact that the young generation have always had this technology at their fingertips. They've all grown up taking pictures.

Will she become a future star of photography? Who knows. Will her interest in it continue as she grows older? Again, only time will tell. But would she be able to help you find your way round a new app? Explain

how things on your new phone work?
Or tell you a neat, simple way to convert
your pictures to B&W with the minimum
of fuss? Yes, she, and I suspect a huge
percentage of her contemporaries, would.

So, don't be afraid to use the knowledge
that the younger generation possess. We
can all learn from them, and may I present
to you the first guest contributor to this
column. Thanks Martha!

APP NEWS

Well, the apps that Martha recommended
to me were Retrica and Aviary. They are
both neat, simple to use and very intuitive
processing apps. Both are available for
IOS and Android, both are free and both,
I suspect, provide a lot of young people
with their first taste of how to have fun
with their photography.

It was interesting that Martha seemed
very keen to move on a bit and to enjoy
the brief session we had together when
I showed her what my processing app
of choice, Snapseed, could do.

ONE NOT RECOMMENDED

There is a new app called Fling which
enables you to take a photo and send
it to up to 100 people at random. It also
'enables' you to receive random pictures
from random people at all times of the
day and night...at random. The internet
is a wonderful thing and photography is
great – but do I really have to spell out
to you what a terrible idea this is?

AND SADLY, SOME BAD NEWS...

One of my favourite and most used apps
is no more – the wonderful Alien Skin
company's Alt Photo app. A statement
on their website says: 'Alt Photo has
been discontinued. We are focusing on
desktop photography products and don't
have the resources to keep Alt Photo
updated for the latest versions of IOS'. At
the moment it's still on my phone and still
working, so my advice is if you still have
it don't delete it as you won't get it back!

THE PICTURES

- 1 Me being shown the ropes by Martha.
- 2 In my garden, by Martha. Shot on the
native camera in her Samsung phone
and converted to B&W using Retrica.
- 3 The church in my village. Again by
Martha using the same app.
- 4 The local priest, by me. Both of my
pictures shot using Hipstamatic and
the Loftus lens with DC film and
converted to B&W using Retrica
(because I was told to!)
- 5 A doorbell in my village, by me.



4



5

CHECKOUT

If you want to brush up your photography skills or learn the basics then a course could be just what you need. **Daniel Calder** goes back to school to see what six different courses can offer.

LONDON SCHOOL OF PHOTOGRAPHY | PHOTOGRAPHY INSTITUTE

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Level 1 Photography Workshop

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4 Days Photography Workshop

The London School of Photography (LSP) runs a range of workshops and lessons from its premises in Camden. Each workshop can be booked separately, or the majority can be undertaken as part of the Professional Photography Course. This course is aimed at novices and leans towards commercial photography.

The seven modules are Foundations, Photojournalism and Street, Portrait, Studio Lighting, Food and Product, Lightroom Essential Training



The LSP conducts a wide range of workshops from its premises in Camden, London.

and Career Coaching. These can be taken on a flexible, part-time or full-time basis. The full-time course is extremely intensive, allowing you to learn skills and build a portfolio in a short space of time. To achieve this, you will need to be at the LSP for four days a week (with Wednesdays and weekends off), 10.30am-4.30pm for five weeks, and 6.30pm-9pm for the last two weeks. The part-time course takes place every Wednesday 10.30am-4.30pm over six months. The flexible option allows you to complete the course at your own speed, taking between two and six months. The tutors are young and international, and the senior trainers have plenty of professional experience. On completing the course you will receive a certificate and be eligible to take part in the annual LSP exhibition.

TECH SPECS

Course duration 7 weeks or 6 months
Qualification Certificate of Accomplishment
Course price £3,495
Contact lsptraining.co.uk

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Testimonial

"I would encourage anyone who is serious about this subject go for this course. You have nothing to lose. There is a vast range of information to benefit from; it is well worth the money. You can go at your own pace, depending on your circumstances; making life easier all round..."

The Professional Photography Course from the Photography Institute is an online course comprising 12 modules and assignments. Each module is downloaded like an ebook and runs to around 60 pages of detailed information and images. The practical assignments are uploaded for marking and evaluation by your tutor.

The course has been written by George Seper, a freelance photographer who has been shooting fashion, food and interiors for major publications for more than 30 years. His aim is to help you become a working photographer. The first six modules cover the basics, as well as the finer points, of using a camera. The How To Take Better Photos module allows the author to introduce tips and tricks that are personal and unique to the course. The

modules then shift to a more professional slant, looking at Equipment and Software, Retouching, Resolution and Printing, and the Studio. The last two modules reveal How to Construct a Professional Portfolio and How to Get Work and Keep it.

The Photography Institute has an impressive roster of tutors, many of whom shoot at the top end of the market, so you should receive worthwhile feedback. You can also join the company's Facebook group, which boasts more than 10,000 students.

SELECTING A SPECIALTY AREA

Unless you are contemplating being the best photographer in a city, there is no need to be a specialist in one particular area of photography. The course is designed to be a generalist course, covering all the major areas of photography, and like the many modules, will have to be a part of a portfolio. The course is designed to be a generalist course, covering all the major areas of photography, and like the many modules, will have to be a part of a portfolio. The course is designed to be a generalist course, covering all the major areas of photography, and like the many modules, will have to be a part of a portfolio.

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Each module of the Photography Institute course runs to around 60 pages of text and images.

TECH SPECS

Course duration 24 weeks to 1 year
Qualification N/A
Course price £599
Contact thephotographyinstitute.co.uk

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The Pro Photography Diploma (PPD) is the most comprehensive course, covering the basics of photography through to professional competence. It takes at least 500 hours to complete (achieved at your own pace) and requires you to complete more than 30 submissions and create eight portfolios, from which you will receive in-depth feedback from the tutors. There are eight units

to work through, starting with the fundamentals of digital photography. Image editing follows, then five different styles of photography are looked at in detail: landscape, black & white, macro, portrait and documentary. For the final unit you will need to create a portfolio of work to show future clients. On completion of the course you will receive a Laser Learning Certificate unless you have paid the £80 supplement and completed extra tasks for the Open College Network (OCN) accredited certificate.

Founders Paul Andrew and Brian Beecroft have more than 40 years of teaching experience between them and bring great knowledge and passion to DMC.

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- Portrait Diploma
- Advanced Landscape Diploma
- Pro Photography Diploma

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- Introduction to Photoshop
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TECH SPECS

Course duration Up to 2 years
Qualification Laser Learning Certificate or OCN diploma
Course price £599 (PPD)
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Most of the certificates and diplomas earned through photography courses count for little in the wider world, but there's no arguing with the prestige of a BA Honours degree. The Interactive Design Institute (IDI) provides an online photography course that, on successful completion, earns a degree from the University of Hertfordshire.

Instead of real-world lectures and tutorials, the wide variety of teaching materials are accessed through your own online studio in the secure IDI-Study website. From here you also upload work for feedback from your tutor and fellow students as well as keeping track of what

you should have done by each week in the semester. The course stresses competent practice in analogue and digital technologies, critical thinking and a working knowledge of the history and cultural context of photography. It covers three levels, moving from a core understanding of these aspects to a professional standard portfolio of personal work and dissertation or practice report.

Part-time study is the most popular option, requiring a minimum of 15 hours a week for completion of the degree in four years. Alternatively, full-time study can be completed in 2 years 8 months, but you will need to dedicate 30 hours a week to the task.

id! online studio

home student up to graduation lessons bought payments

Lessons bought: 12 (all May 2015)

Remaining: £ 20.15 weeks: 14.12

UK time

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Photography Projects

Welcome Learning Path Studio Forum Assessment

Photography Projects

Module Introduction

The practice of photography can be challenging and extended through experimentation, dialogue and debate which can lead to innovative visual solutions. The Photography Projects module aims to extend the breadth of your photography practice and requires you to produce an imaginative response to themes and concepts, while encouraging you to develop your practice through research, selection and evaluation skills.

These engaging with the streets and set activities you will examine a range of practices and formulate yourself with alternative processes such as pen and ink photography, and a range of media used to create, generate, manipulate and process the visual image.

Your briefs introduce you to experimental and conceptual work in photography and require you to draw inspiration and an independent view point from the work of photographic practitioners past and present. Whether you decide to shoot using analogue or digital format in your topographical and experimental approach, you are encouraged to develop your practice through research and analytical thinking to support your visual investigation.

For information on how to save your files to upload to your online studio please download our [Guidelines on Outcomes of the Site](#)

Teaching materials, course schedule and a forum are all accessed through the secure IDI-Study website.

TECH SPECS

Course duration 2 to 4 years
Qualification BA Honours
Course price £12,750
Contact idesigni.co.uk / 0800 917 1118

INSTITUTE OF PHOTOGRAPHY



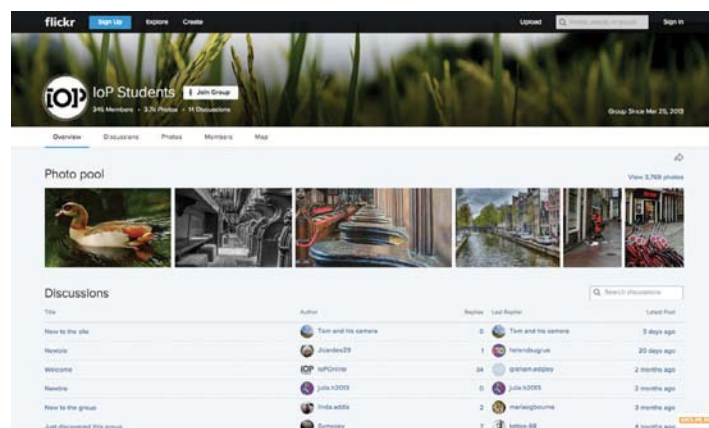
The Diploma in Photography course from the Institute of Photography (IOP) provides a good value introduction to photography that can be completed in 80 hours on average.

The course takes place entirely online and is divided into 14 units. Each unit combines written information with video instruction and a set of test questions. There are 13 practical assignments related to each unit, which, once the results are uploaded, are critiqued by your tutor and peers. The Advanced Diploma takes this a step further as the tutor looks at seven photos in detail before providing in-depth feedback. Normally this would

cost an extra £200, but it's currently the same price as the diploma.

Course units cover all the basics, culminating in Advanced Composition and Using Light Effectively. Following units cover specific genres such as landscape, travel, portrait and black & white. The final two units deal with Image Editing and Making Money from Photography. Throughout the process you have access to a tutor for two hours a week, providing practical advice and a soundboard for new ideas.

Experienced photographer and magazine editor Tim McCann wrote the course and also provides tuition alongside experienced freelance photographer Stewart Weir.



Students can show their images on the popular IOP Flickr group for feedback and encouragement.

TECH SPECS

Course duration Unlimited

Qualification IOP certificate

Course price £199

Contact institute-of-photography.com / 0345 548 1125

IPHOTOGRAPHY COURSE

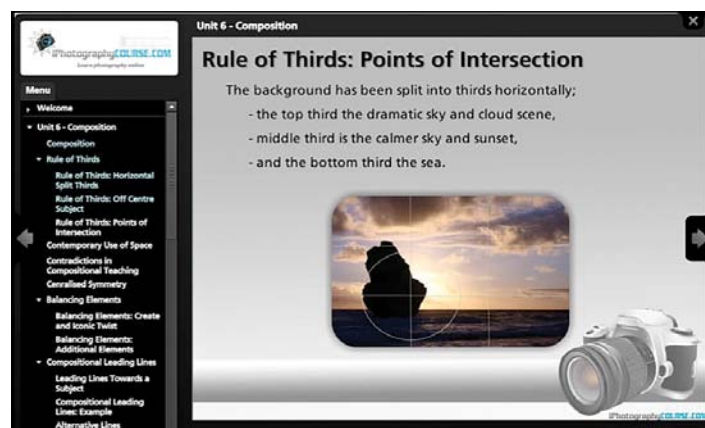


Aimed at beginners, the iPhotography online course teaches students the basics of photography, providing a solid foundation in camera operation, while encouraging creativity and experimentation. The course is divided into 18 modules, each delivered in a series of bite-size, highly visual and interactive lessons.

The first five modules introduce the camera and how to master the manual controls, while modules six to eight cover more advanced subjects such as composition and light. Five modules focus on different genres, including black & white, before finishing with tricks, mistakes and the benefits of establishing a

photographic diary. The final parts are perhaps the most comprehensive, comprising 20 video tutorials on advanced editing skills using Photoshop.

Each of the 18 modules has a test at the end, which contributes to your final grade. This, however, is somewhat inconsequential as you can take the test as often as you like until you pass. The marks are then recorded on the IAO (International Accreditation Organization) certificate you receive when you complete the course. The 10 practical assignments are optional, but you can send the results in for critiques from the tutors throughout the course. You can also receive feedback and tips from your fellow students via the forum and gallery.



The iPhotography course is delivered in bite-size interactive lessons online.

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Qualification IAO certificate

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- Do you have one of those funny looking and want to get **BANG!** up to date with a ?



Dale Hawkins
Used Equipment Manager
Direct Line: 0207 467 9912
Email: dale@cameraworld.co.uk

Dale, has over 30 years of experience in the photographic trade. He is particularly interested in the more serious equipment that's out there. Studio lighting, darkroom equipment, slide projectors and tripods are of particular interest, but he will consider pretty much anything!



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A FORTNIGHT AT F/8

In fine fettle, **Tim Clinch** takes on the world of conceptual photography, claiming it lacks soul and sells at inflated figures. For him, the image should be a gift from the photographer, not a smack in the face...



1

Last month, if you recall, I was mildly peeved about the state of photography. Well, now I'm annoyed.

In fact I'm quite cross. Bordering on the seriously fed up. In fact REALLY ANGRY! If you were offended by my comments in last month's column, I seriously recommend that you stop reading now, because you are not going to enjoy this.

I'm annoyed that my beloved world of photography seems to be being invaded by people who I consider charlatans, blackguards, mountebanks and phonies of the highest order.

'People who should be ashamed of the fatuous glorification of mediocre rubbish...'

People who do not deserve the title 'photographer'. People who I genuinely believe are not worthy of being praised in the name of photography. People who should be ashamed of the fatuous glorification of mediocre rubbish...people who call themselves art dealers whose only interest is in the mighty dollar. People who, frankly, should be ashamed of themselves and their mediocrity. People who have sacrificed the

soul of photography on the cursed altar of conceptual art.

There. I've said it. I feel like starting a Campaign for Real Photography. A new movement dedicated to REAL photography. To REAL photographers, to people who care about their craft, and practice it. This is NOT about the digital devil. It is NOT about putting one discipline above any other and it is NOT about what I, personally, think.

It is about putting our hearts into our pictures.

And do you know the worst part of it? I can't do it. Simply because as soon as I do I will have become like them. A sock and sandal wearing old moaner, a grumpy old man...

So I'm stuck. Stuck here in my little office typing away with steam coming out of my ears.

I'm NOT a Luddite. I'm NOT a bore. I'm not in any way saying that it was all better in my day. I'm more excited about my photography now than I've



2

WHAT TIM DID THIS MONTH

▢ Pondering more carefully than usual about the photographer I've chosen for you to think about, and whose work to consider this month. After much consideration, I have come up with William Eggleston (egglestontrust.com). I was once told (by someone who was studying photography in Scotland, and who had driven all the way down to Dungeness simply to attend a workshop I did with the magazine) that the tutors on her course had told her that if she did not like Eggleston she had no place being there. Well, I don't like his work. I find it over-rated, over-hyped nonsense and the epitome of the Emperor's New Clothes. If you don't know his work, check it out. Apparently he's dead good, stinking rich and world famous.

▢ Also pondering more carefully than usual about the pictures for this month's column. After a rant of those proportions I guess they'd better be good.

Well, I'm avoiding responsibility a bit this month. Somebody must have thought they were OK as they have all been awarded a prize at the Pink Lady Food Photographer of the Year Awards in London. They are 1: Spoons with different flours at my friend Kate Hill's house in Gascony. 2: Two gents serving lunch in a restaurant in Thessaloniki which specialised in some alarming stuff called 'patsas', and 3: A glass of amontillado from the barrel at one of my all time favourite bars Tabanco el Pasaje in Jerez where, incidentally, I wish I was right now!

▢ Also pondering how I can remove myself from the slough of despond and make next month's column more cheerful. I'm about to go to Finland to do a workshop so maybe that might do the trick... although as I've just found out that it's the most expensive country in Europe...possibly not! Pictures next month.

ever been...I'm just someone with a passion who simply doesn't know which way to turn. Someone in despair.

There will doubtless be a lot of people out there who disagree with me. People who genuinely

believe that a HUGE, bleached out print of an abandoned parking lot in Denver on a rainy February afternoon is the best thing since sliced bread. And that it's worth the £25,000 price tag attached to it. And that it's

EXACTLY what you'd like to look at every morning.

I'm not one of them. I still believe that it's easier to take a miserable, depressing picture than an uplifting one.

Good grief...count me out.



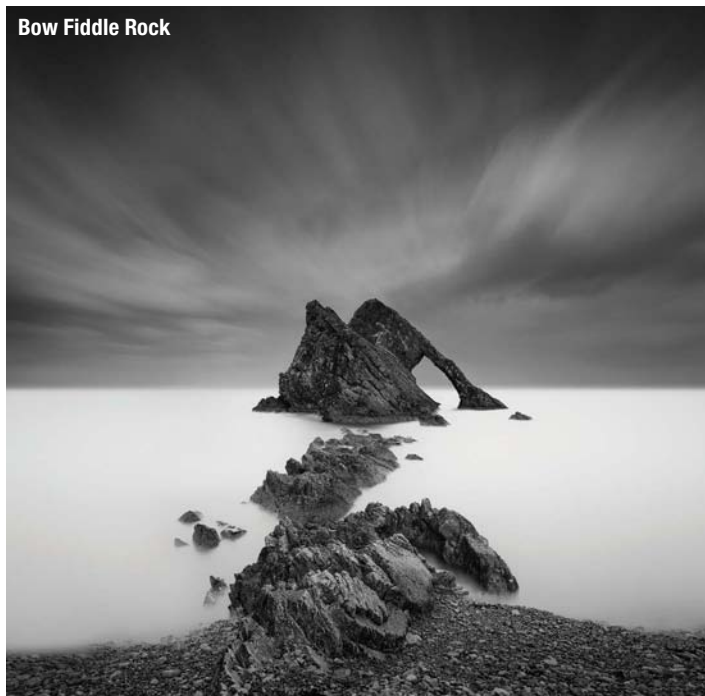
3

60-SECOND EXPOSURE

All images © Gavin Dunbar

In 2010 **Gavin Dunbar** attended a workshop that led to a passion for long exposure pictures. He talks to Tracy Hallett about rash decisions, dangerous terrain and his struggle to get out of bed in the morning.

Bow Fiddle Rock



All That Remains

80
B+W**I took up photography because...**

I was looking for an excuse to explore Scotland and the rest of the UK, but I've never been interested in simply sightseeing or walking. As soon as I picked up a camera, all that changed.

Tell us about your favourite themes and genres.

My main areas of interest are landscapes, seascapes and architecture – shot in black & white, using long exposures.

Name one item that every photographer should own.

I couldn't be without an umbrella.

What's the biggest risk you have taken as a photographer?

I was shooting along the Scottish coast on a cold and windy day when I found myself clambering about on a wet rock shelf. The tide was coming in and waves were almost breaking over my wellies. The place was deserted, so one slip could have been fatal. It wasn't a sensible thing to do.

Which photographic habit do you wish you could shake?

I've dropped a couple of glass filters in the past, which don't come cheap!

Who has been the greatest influence on your photography?

I attended a workshop run by fine art photographer Michael Levin in 2010 in Belgium. It was a real

turning point. After the course I decided to specialise in minimalist long exposure photography.

Tell us about a photographic opportunity you have missed.

A few years ago I was snowboarding in Whistler, Canada, when I came across a section of trees just off

a cat track [a path created by a vehicle such as a Snowcat]. They had been completely destroyed in a fire the summer before. It was snowing lightly, and the blackened stumps looked amazing against the white snow. I only had my iPhone with me, so I took a quick shot and vowed to return with my SLR when similar conditions recurred.

Unfortunately, the weather didn't play ball for the rest of the holiday and without the snow and low cloud the scene just didn't look the same. I knew I would be back the following year, so I decided to try again then. Next winter rolled around and I went back to the spot only to find the trees had been cleared away to create a new run. I was gutted.

What has been your most embarrassing moment as a photographer?

I was travelling in Japan when I decided to transfer images from a memory card to a laptop and then delete them off the card. I later discovered there had been some sort of corruption within the files. I didn't need the space on the card, so I have no idea why

Lone Tree





Monolith

I decided to delete them before opening and checking each one on my laptop. I managed to recover the pictures, but for weeks I felt like a complete idiot.

Tell us your favourite photographic quote.

It's not so much a quote, but I've lost count of the times I've been asked what birds I'm photographing when I set up my camera along the coast. When I explain I'm actually taking pictures of the rocks in the water, I get some strange looks, which always makes me laugh.

What, in your opinion, is the greatest photographic invention of all time?

The 10-stop filter, obviously!

What would you say to your younger self?

Don't worry, you turn out OK.

Which characteristics do you need to become a photographer?

Patience is crucial.

PROFILE

Fine art photographer Gavin Dunbar specialises in seascapes, landscapes and architecture, all shot using long exposures. He prefers a minimalist approach and often spends hours in one place, reducing a scene to its core elements. Gavin has won numerous awards in the Prix de la Photographie competition and his work has been commended in the Sony World Photography Awards. He lives in Edinburgh.

► To see more of Gavin's work visit gavindunbar.com

Tell us one thing that most people don't know about you.

I love ice cream.

What is your dream project?

I don't really approach photography in terms of projects, but I guess having enough time and money to travel and

photograph the entire coastline of Japan would be a dream project.

What single thing would improve your photography?

If I could drag myself out of bed earlier in the morning I'm sure it would benefit my work.

If you hadn't become a photographer, what would you be doing right now?

Photography is just a hobby for me (I run two family businesses to pay the bills) but it still plays a significant part in my life. If I hadn't taken up photography I would never have travelled so widely, or made so many friends.

INSPIRATION

SAMSUNG SMARTSHOTS



The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right and you can't resist a shot. **We have three Class 10 EVO 16GB MicroSD cards to give away each month.** With a grade 1 transfer speed of up to 48Mbps, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



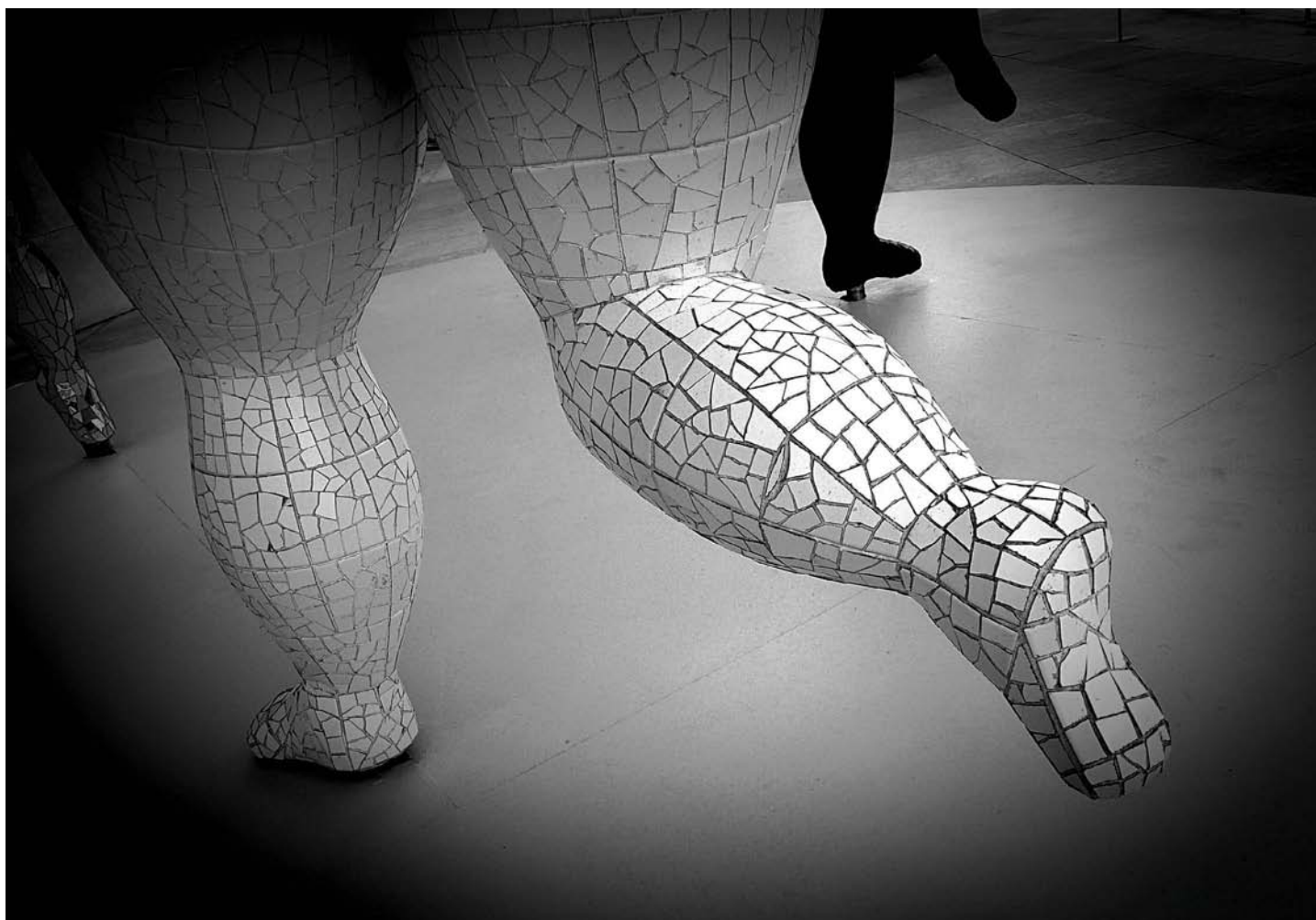
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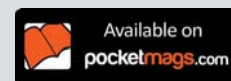
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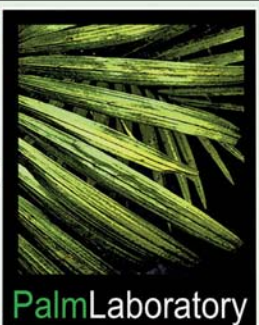
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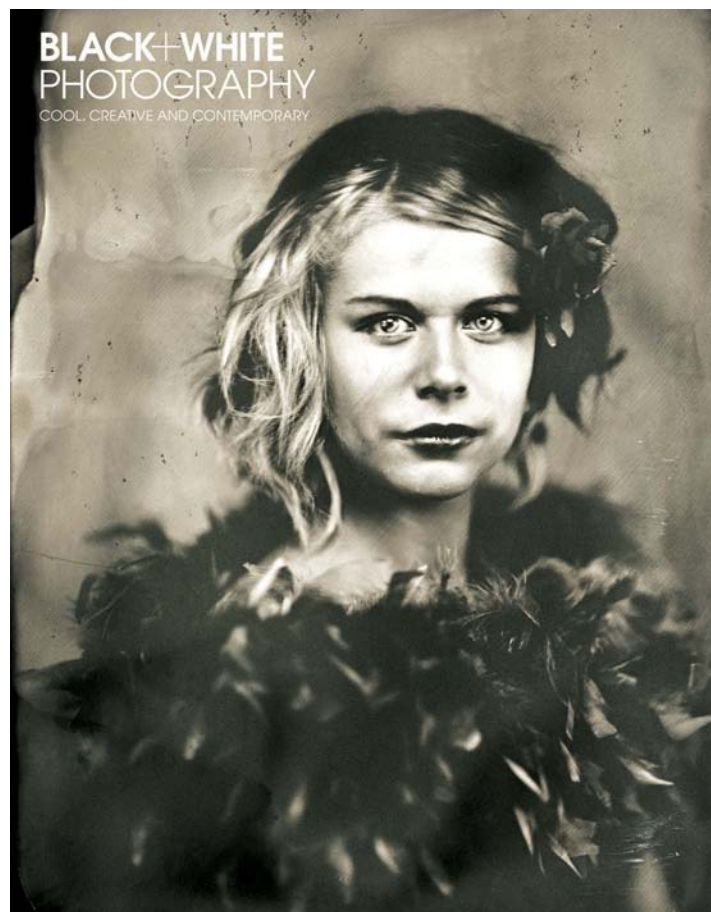
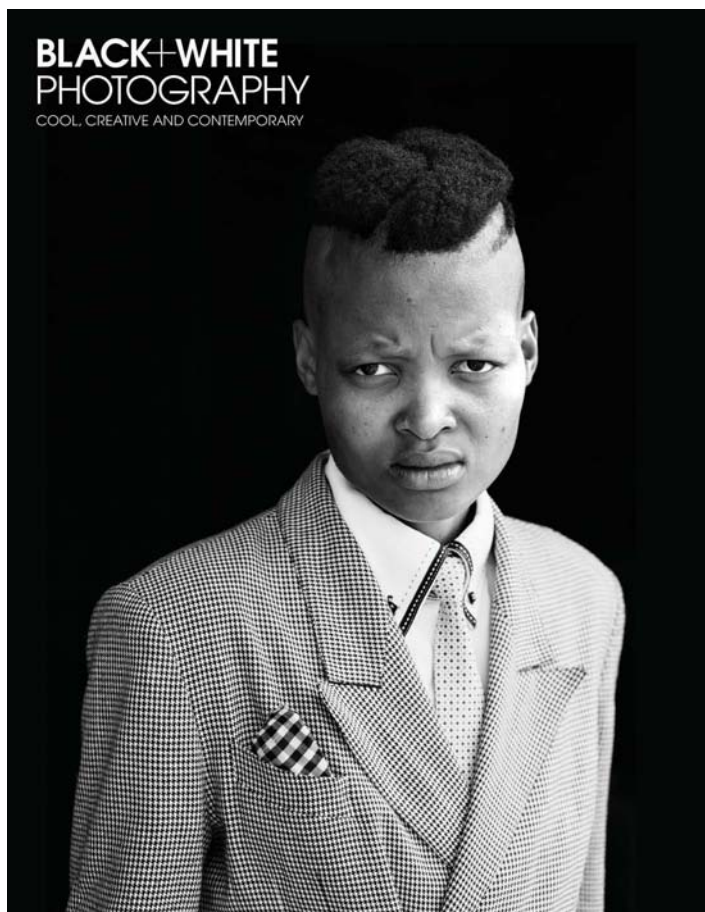
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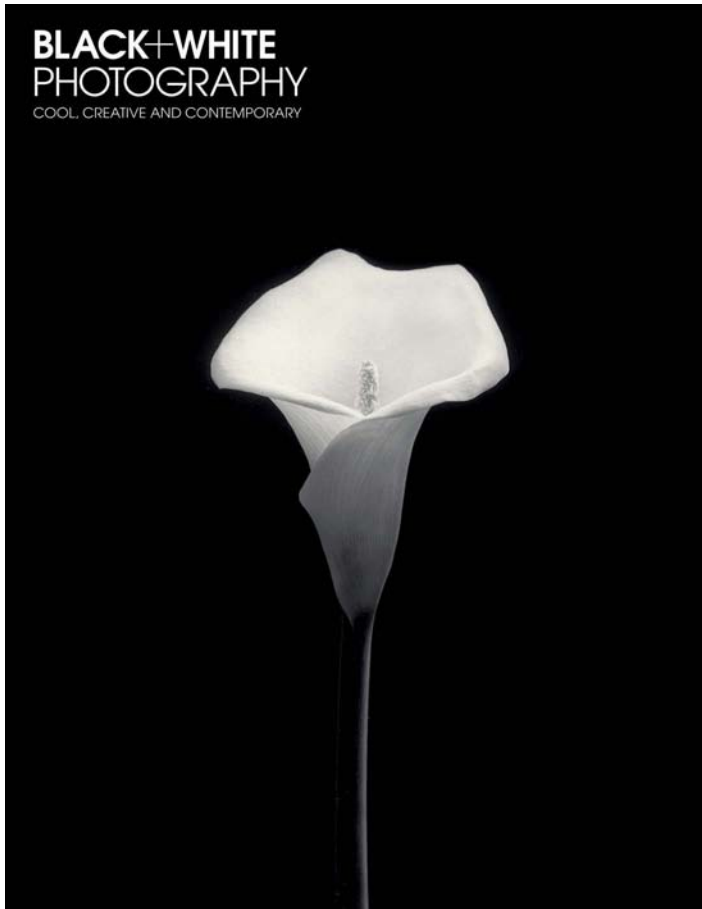
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LAST FRAME

Here at B+W we're looking out for some really stunning single images that just lend themselves to printing and mounting large scale. Each month one lucky winner will have their picture given this treatment by London's state of the art printing service, **theprintspace** – it could be you!



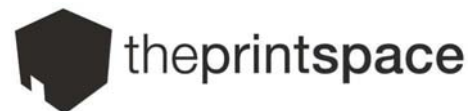
This month's lucky winner is Torbjörn Gustafsson who wins a 20x24in print mounted on to Dibond, a rigid yet lightweight composite of aluminium and PVC. Torbjörn can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

NEXT MONTH

You can win a print dry mounted on to aluminium, giving your image a wonderfully metallic feel.

HOW TO ENTER

Send your hi-res image on a CD to:
B+W Photography, Last Frame, GMC Publications Ltd,
86 High Street, Lewes BN7 1XN



Find out more at
www.theprintspace.co.uk

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Each year the Art and Framing Awards are held by the Fine Art Trade Guild, of which Point101 is a printer member. Up against several other nominees with established businesses we are thrilled to have the recognition for our website and receive the award. Visit our website and ask us how we can help you fulfill your projects.



I felt I needed to get more out of photography and looked for a way to develop my skills, but more importantly artistic awareness. The OCA was a great place to start and since then I have never looked back. The courses opened my eyes to the visual world I live in, I look at things differently now, I see pictures and meaning all around. The OCA taught me that photographs are not simply pictures, they are precious objects that convey meaning.

Shaun Clarke
Photographer

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